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MUSIC UNDER EIGHT

MUSIC
UNDER EIGHT

BY

LOUIE E. de RUSETTE

(Author of "Children's Percussion Bands," etc.)

WITH A PREFACE BY

E. MILDRED NEVILL

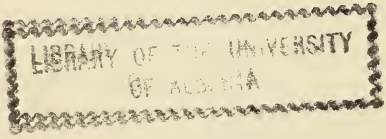
NEW YORK

E. P. DUTTON & COMPANY

1936

" The soul of music slumbers in the shell,
Till waked and kindled by the master's spell ;
And feeling hearts—touch them but rightly—pour
A thousand melodies unheard before."

—Samuel Rogers (1763–1855).



PRINTED IN GREAT BRITAIN BY
MACKAYS LIMITED, CHATHAM

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ACKNOWLEDGMENTS

THANKS are due to Messrs. Cramer, Forsyth, Augener and Sir Isaac Pitman for their consent to my quoting lines and verses from various songs published by them. Thanks are also gratefully extended to Miss Eva Dodge for her literary revision of this book, to Miss Mildred Nevill for her preface and her unfailing support, and to Dr. Percy Buck for his interest and helpfulness in various ways.

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PREFACE

No one can be in touch with the educational world of to-day without realising that there are a vast variety of methods in use. It is also common to find that in the hands of different teachers the same methods produce very different results, so that the emphasis comes to be placed upon the teacher rather than the method. All the same, the teacher without method is like a boat without a rudder and the best teachers make use of the methods which produce the best results.

Unfortunately what constitutes good musical teaching is still a controversial point. One teacher may say that it presupposes getting children through examinations, another that quick results matter most. Some put the emphasis on ability to perform in public, while others go to the opposite extreme and say they do not mind about progress so long as the children enjoy their lessons. Naturally none of these points of view represents the whole picture. What a psychologist would look for as the fundamental factors in any system of musical education would be :—

1. That the child is natural and expressing himself, rather than being forced into an unnatural groove.
2. That the child is expressing the joy of achievement and is having to put forth just that amount of effort which will satisfy, but not over-strain.

3. That the child is finding a healthy outlet for emotion in the music.
4. That his powers of appreciation are being developed.

Many teachers of music are severely handicapped because those who employ them are looking only for tangible results of a preconceived kind and there are even yet some parents and others who are not quite satisfied if the child considers his music pure pleasure and dissociates it from the idea of work.

However, those who follow Miss de Rusette's method of teaching will not disappoint those who wish for results, although the results may not be such as were expected. The children certainly do achieve, and that quickly; but it is the play element, introduced with such skill, which increases their interest and ensures effort without strain, resulting in the absorbing of knowledge at a surprisingly rapid rate.

The whole success of her method depends on her thorough understanding of the child at the different age-levels. This results in following the child's lead, allowing the child to express himself, never scolding, passing by failures, but giving those who fail opportunities to absorb the knowledge which will lead to subsequent success. Every child is given an equal opportunity. As no one is favoured, no one's sense of inferiority is aroused or accentuated. Achievement is acknowledged but not over-rated, so that a happy balance is gained and growth is sure and steady.

Forced development is always to be deplored. Those who drill their children up to a standard which they cannot reach without strain, may be considered good teachers by some, but they are not only poor psychologists but also poor educationists.

Miss de Rusette has shown in this book that she has a sound psychological approach to the developing child. She aims to lay sure foundations for musical appreciation and by putting children at an early age into an atmosphere of learning by doing, she utilises the rhythm which is evident in every child, brings out the melody which is at first latent and lays foundations for a rudimentary understanding of harmony.

A few more psychological considerations may be mentioned. On the cognitive side Miss de Rusette undoubtedly makes full use of the child's powers of perception. She links sound with sight and whenever possible both with action. When the child makes his own music or contributes to the general effect produced by a group, his perceptions are quickened and he receives a valuable piece of training. The more he lives in the music with which he is associated, the deeper is the impression made and, if the impression is deep, memory is aided. Imagination is also not neglected and reasoning is constantly employed.

The introduction of the feelings and emotions is inseparable from musical training, so the affective side is of special significance. In this connection it will be noticed that Miss de Rusette is careful not to over-stimulate the emotions but to employ them in the service of her aim. The child has every opportunity of asserting himself and so growing in power, although he sometimes receives a useful lesson in humility, albeit one which does not humiliate. Fear is banished, while wonder is aroused and appreciation is made to run in useful channels. The fact that feelings of pleasure are awakened in connection with music is also of great moment, for thus are the foundations of appreciation laid. Suggestion and imitation of necessity play a large part in group musical training, but here they are not employed to the detriment of individuality,

but in order to develop the skill which leads to independent action.

On the surface the conative side is not as much in evidence, but those who are on the look-out for psychological implications will notice how often Miss de Rusette makes use of the child's natural instincts as a gateway to knowledge. In group work the social instinct is employed, curiosity is frequently aroused and satisfied, self-assertion and submission are nicely balanced, while construction is encouraged. It will also be noticed that the children are expected to make their own decisions and come to their own conclusions. No ready-made knowledge is thrust upon them. It is for them to strive and to achieve.

Important as all this is there are considerations which make this book still more noteworthy. Children taught as Miss de Rusette suggests will be helped to forget themselves in their enthusiasms, and the teacher will have frequent opportunities of learning from the child. The book abundantly proves that there is never any need to talk down to the child nor to introduce any unnatural, forced aids to understanding. Even for very little children the musical training itself is sufficiently absorbing not to need any artificial props. Miss de Rusette's approach to the child is based on infinite respect while individual differences are not overlooked and different rates of development are expected.

It is as if she were saying to all who are concerned with the beginnings of musical training—Let us plan for our children as if they were all musical and watch with infinite patience the gradual unfolding of their powers of appreciation and execution, but let us never force or over-stimulate so that false values are set up. Moreover, let the children lead each other and the teacher be at one with them, so that all can experience

the joy of sharing. She is not striving to make all the children into musicians, but is only anxious to show that none need be deprived of the enriching experiences which music alone can give. No teacher with psychological knowledge will fail to be profoundly impressed with Miss de Rusette's wisdom, coupled with her insight into the mind of the young child.

E. Mildred Nevill.

London, W.C.1,
Easter, 1935.

INTRODUCTION

THIS book is the outcome of twenty years' experience with children. Its purpose is to trace the melodic growth of the child from 4—7 years of age. It deals with two distinct stages of development—melodic unconsciousness (Part I) and melodic consciousness (Part II).

PART I. In its beginnings growth is always hidden and unconscious. During the hidden stage of melodic growth the child responds wholeheartedly to rhythm and his interest is centred in his actual physical response. Songs have appeal because they give him an opportunity for activity. The song is sung to the child, its message is realised and the melody assimilated. Stories with music also appeal; in connection with these a small dulcimer and the piano each have their place, but the piano does not come into its own until the child has reached melodic consciousness.

PART II. At a later stage, while rhythm is still dominant, melody enters into the active interests of the child: in course of time the child is ready to make a further response to it. It is then that a personal love of music is born, usually about the age of six and in the form of an appreciation of melody. Movement still appeals, but melody begins to be loved for its own sake.

The musical beginner is in every way dependent upon the support of the teacher or parent, but with

growing experience comes ever-increasing independence. This is apparent first in the child's activity, then in his vocal response, until the adult no longer needs to sing to, or even with, the children ; she is now able to make full use of the piano.

Some children sing from the age of two onwards : this shows that their natural response is to melody. It is, however, unconscious, and it is necessary for the child to pass through the rhythmic stage in order that the right foundations may be laid.

Since this book is the outcome of my personal experience and continuous experimental work with children of varying ages and types, it is inevitable that I should have written a considerable amount of music for them. Now that the musical needs of children are being more generally realised, there is no longer the same difficulty that there used to be to find suitable songs. Every teacher has her own favourites which she naturally wants her children to learn. But Nursery Rhymes with their traditional settings should always be given the first place.

The teaching experience and subsequent music-making in this book are offered to teacher and parent in the hope that they may be of value and that they may help to bring music into the life of many young children.

SOME REMINISCENCES

Song is a means of expression, and spontaneous song can be an outlet for joy. We realize this in "Pippa Passes." I like to think that Browning was inspired by the song of a real peasant girl and realized the joy that was in her heart. This was her holiday and happiness was everywhere; in the sky above, in the air which she breathed, and in the beauty around her. Browning shared the spirit of happiness that came forth so spontaneously in her song, and so he passed on that joy to others.

The sharing of joy gives an added value to singing. Browning reveals this in Pippa's experience and he does so in a still more striking way in "The Boy and the Angel." Here he pictured the boy at work day by day, and, while he worked, singing his thanksgiving to God. In course of time he grew ambitious and wished to serve God in a nobler way. The urge grew more self-centred and the song ceased. Even an angel could not take his place, for God missed the song of the boy!

This book concerns children and the place that music can take in their lives. The following are some examples of actual experiences which have direct bearing on the subject.

At one time I had a weekly music class for children which lasted for one hour, and I gave opportunity for them to choose their own forms of expression. It may have been in the spring that an impulse arose among the children to make up or bring their own

songs. Each song was sung by the one who brought it, and if desired it was shared by the rest of the class. One day, Toby, aged five, said, "I have a song to sing." He was a newcomer and his mother said she wanted him to join the class "because he had not an ounce of music in him." He was sturdy and of a distinctly practical turn of mind. I can see him standing beside me and *saying* in a deep voice and in a very deliberate way:—

"Up the airy mountain
Down the fairy glen;
We'll all go a-hunting
With furry pussy men."

I thanked him and said: "And now, Toby, will you sing the song?" "But I *were* singing it," was the emphatic reply. This made me realize as never before that children have their own way of singing. What is song to them, we, through lack of understanding, may not be able to hear except as speech. Children sing, then, in more ways than one, and we as parents or teachers are apt to spoil things by trying to teach, instead of letting them sing spontaneously. Jean was a clear proof of this fact. Her mother was a singer before her marriage, and her great desire was that her daughter should follow in her steps. I went to stay with her when the child was about five years old, and almost the first thing the mother said was that she wanted Jean to be musical, and would like me to hear her sing. Jean was produced; she stood close to her mother, so that their faces were at just about the same level, and face to face they sang together, with effort and deliberation, "Baa, baa, black sheep, have you any wool?" The effect was uncanny. The child with eyes fixed upon her mother

reproduced the song, which was sung *at* her, rather than *to* her. The mother's diction was clear, so was the melody, but Jean's effort to reproduce had a total lack of rhythmic flow. Jean was not learning to be musical, she was only gaining melody at the expense of rhythm. The next day when I had Jean to myself I asked her whether she would rather sing or dance. Her eyes gave the answer before she said: "Oh, *dance*, auntie!" I told her that dancing was simply singing with your feet instead of with your voice; and she found that she loved to sing that way, for this new approach made the music live for her. So I sang and Jean danced and sometimes the piano sang with the dancing. Jean was happy and now thoroughly enjoyed the music times that we had day by day.

Jimmy was another example of a child whom his mother desired to be musical. He may have been five years old at the time of which I write. I went to stay with his mother for a month, and the first day of the visit she told me that Jimmy was devoid of music: she was sure that I could do nothing with him, but she would like me to try. This appealed to me, especially as I had known Jimmy from babyhood. We arranged that he should come to the drawing-room every morning. Each day Jimmy appeared, armed with a rabbit, dog, or whatever his favourite toy happened to be at the moment. He was always glad to come, but music apparently was far from his thoughts or inclination.

Knowing that "cuckoo" had proved to be a valuable sound-combination on past occasions, I started to "cuck-oo" with him. He listened while I played the "cuck-oo" on the piano; the idea being that whenever it called to him, he was to reply. He was quite ready to collaborate, and his reply was

unmistakably "cuck-OO," but it was always in monotone, without any semblance of song. I then tried to draw the desired response by lowering or raising the pitch of the call, keeping it to a major third, "me" to "doh." Sometimes Jimmy stood by the piano, watching and waiting, at other times he walked round the room, then stood still when the call came. But the reply was always said, never sung. We then turned our attention to the familiar nursery rhymes and sang these together with or without the aid of a piano. Jimmy certainly knew the words but the singing was entirely on my side. We finally gave up the attempt, and the time appointed for music lessons was spent in play in the nursery instead. There was no thought of music in Jimmy's mind, and neither was there consciously in mine, we both played together. At that time Jimmy was intent on building ships and houses with bricks on the floor. He did not want us to make them together, but each to make our own. We became absorbed in our undertakings, so that we seldom, if ever, talked. During the occupation I found myself humming, at first quite unconsciously, later of set purpose. If either of us wished to speak we did so, but probably there was a good deal of humming in between. After a few days of building or rather making plans on the floor (for Jimmy seldom made anything high), the humming continued as an accompaniment. Suddenly I heard Jimmy humming as well! It was the gentlest little sound, like the purr of a cat, but it expressed the spirit of contentment. Nothing was said about it. I went on humming as usual and Jimmy joined in, increasingly, with his own little sound. One day, coming downstairs, he suddenly sang a little song; it had no words, but the music was there. He looked up at me at the end, and we both smiled.

Sometimes a little encouragement is needed to clear away an inhibition.

Gordon had started piano lessons with me, and one day, at about half-term, he said: "I want to tell you something." I listened, then he said: "I can't sing." He said this very quietly and as though he were very troubled about it. I asked him how old he was, and he replied: "Nearly seven." So I told him it was just about the right time for him to begin to find that he *could* sing, and I was sure it would come soon. I gave him a few simple tests, but made no remark about them, except to tell him that his singing voice would soon come. He seemed quite satisfied. Some weeks later in the singing class I noticed that Gordon sang in tune, though quite unconsciously. At his next piano lesson I said: "Gordon, I want to tell you something." He looked up and I said: "Do you know that you can sing now?" He simply beamed with happiness.

With Ralph, the case was very different. He was under special treatment in a private home for problem children. His age was nine, but his mental age was about six. The doctor in charge was convinced that he was musical, and ought to sing, yet Ralph utterly refused to do so. My job was to make him sing. I asked to have another boy with him to join in the singing, so that some sound would come. Ralph quickly showed that he was responsive to music, and he soon became definitely alert. He would step the pattern of a song, and even express its mood. We called this "Singing with our feet." Drums and other pattern-playing instruments were introduced, and the half-hour soon passed, but for some time we seemed to get no nearer to singing. In fact, I almost gave up the thought of it. One day, however, we had a new song called "The Three Bears" and he waxed enthusiastic

about it. And when he came to the threefold repetition of " Who's been sitting in *my* chair ? " in my excitement I said : " And Father Bear opened his mouth like this." (Demonstrating with my hands.) I went on, " Who's been sitting in *my* chair ? " and Ralph suddenly copied me, and his mouth expanded to an amazing degree ! No remark was made, but we were both surprised, and after that " The Three Bears " was our special song. He sang it lustily. That was the start of his singing, and his voice was absolutely clear and musical.

Another boy who could not sing was Frank. He was at the same private home. He was very slow in all that he did or said, but, unlike Ralph, had infinite patience. He came to me for piano lessons, and took great pains week by week. One day he asked, " Can I tell you a secret ? " Of course, I willingly agreed. Before saying anything Frank went to the door and locked it. He came and solemnly said : " Will you teach me to sing ? I want to sing at our concert, and I can't." This appealed to me, and we arranged that ten minutes of each lesson should be given to singing. The utmost secrecy had to be kept, for no one was to know anything about it. Frank produced a Fellowship Song Book, which he had chosen recently as a birthday present from his father. I told him to mark any song he wanted to learn, and that would help us in our final choice. Song after song was tried with absorbing interest. The chosen one was " Marching through Georgia " and as it had a chorus we decided that that part should be sung by everyone at the concert. A simplified accompaniment was written for the song so that Frank could play for himself. While practising he used to hum it, so that no one might think he was learning it as a song. The words were soon memorized, and in course of time the melody was sufficiently

mastered to give satisfaction. It was nothing but his determination which enabled him to accomplish it. He practised earnestly anything that would help him to sing. He had to do the practising himself, I only visited once a week, and he did not wish any of the staff to share his secret. All went well and he sang the song at the concert, and the chorus was taken up with vigour.

The next experience takes me back to the days when music was a compulsory subject for the Froebel Certificate, while I was still a student myself. One day a Scottish first-term student came and asked me if I would help her. She told me that she had a secret trouble which she had never told anyone before, and that was that she could not sing. This surprised me as she was always bubbling over with fun, and was distinctly witty and light-hearted. But now she seemed very serious, and told me that to her the inability to sing was almost as bad as being blind or deaf! All her life she had longed to sing but she could not make a single musical sound. I tested her and found that this was true. I was very keen to see what could be done. We decided to walk round the fields each day away from everyone. It must have been the springtime, for my first thought was for her to copy the cuckoo. I told her not to sing but just to copy the note. She did so, and the two musical sounds came immediately. She was amazed to find herself singing—for she knew that it *was* singing. This experience gave her confidence. We kept to the cuckoo for some time, and when she was able not only to reproduce the two notes but also to vary the pitch, she was ready for songs. I found that she had very little sense of rhythm, but by walking as she sang, she could keep the songs at an even speed. By the end of the term her voice still lacked tone, so

I advised her to have singing lessons during the holidays. Finally she gained her certificate.

Her inability to sing was due to her coming from old Quaker stock where music had been, and still was, taboo. Her parents were distressed at her desire to learn music, and when she bought a piano, she had to keep it in her bedroom.

Here is another experience with a child of Quaker stock. John and his brother came to school when he was eight and his brother six. I asked John whether he liked music. He answered: "I can't sing, but my brother can." In the singing class John always showed interest, and seemed to listen to all that was going on. He was usually silent during the singing. Occasionally he forgot himself and joined in with the others, but always in a low monotone. One day a picture was shown and music played. The picture was of the sea at night-time, with a curving shore in the mid-distance, and hills beyond. The music played was "Nachtstücke" (Opus 3, Schumann). As soon as the music ceased John said: "I think there is a church in that picture." Some weeks later, a tragedy happened. John was coming to school with his brother and as they crossed the road the younger boy was knocked down and hurt. He was covered with blood by the time he reached school. It was only a surface wound, but John was terrified, and thought it was all his fault. Through his terror he lost his reason. For weeks it seemed impossible that he could live, or could regain his balance. His mother told me afterwards that in his delirium he used to sing the songs learnt in the singing class, absolutely in tune. I lost trace of John for a good many years: recently I met him and found that he had a good baritone voice and could sing quite well.

Incident after incident comes to my mind, but there

is no need to give more. Each goes to prove that music supplies a vital need. Given a suitable environment the real thing comes of its own accord and in its own way, when the child is ready to welcome and respond to its call.

This call is universal. Music is undoubtedly a language and like speech should belong to everyone. It should be inseparable from life. I believe that music is a natural heritage. It belongs to life from babyhood onwards. That it does not appeal to everyone in the same way, or to the same degree is obvious. The situation can, I think, be best explained from the psychological angle.

Dr. Hamilton Pearson sees in everyone three aspects of mind, which he calls P. E. I. These letters stand for "Practical," "Emotional-æsthetic," and "Intellectual-reasoning." Everyone possesses these three qualities but in varying ratio. A person who is essentially practical has a large P, and the E, and the I vary in size according to his or her general make-up. The academic person will have a big I. If P comes next in relative size, he will put his intellectual powers to a practical use. But if E comes next emphasis will be laid on the creative and imaginative tendencies. No one, according to Dr. Hamilton Pearson, can possess these three aspects of mind in an equal degree of strength, one must predominate.

Directly this theory was expounded to me, it appealed intensely. It came as the solution to a problem which had often puzzled me. My thoughts went immediately to music, with its three outstanding elements: Rhythm, Melody and Harmony. In everyone, one of these elements predominates; a dancer has assuredly responded to a strong rhythmic urge, a singer or a violinist to the call of melody. Further,

a person to be musical need not be a singer or even a player of some instrument ; he can simply be a listener, and yet as such be a true lover of music. Are our musical critics singers or players ? They are certainly not dancers, yet their musical qualities are undeniable. Music is their profession, but I think it is safe to say that its outstanding appeal is to their intellect. They are onlookers rather than sharers.

Not many years ago, a child was considered unmusical unless he could sing in tune. Fortunately we are becoming more understanding. The mistake of twenty, or even ten years ago, was to give melody the first place in the musical education of children, which meant starting at the second instead of the first stage of development. Nowadays we realize that rhythm *must* come first in the musical experience of children, as in the history of music itself. This is only natural, for rhythmical movement is the basis of all life.

Music is an art with almost universal appeal. If a person cannot draw or paint I do not think he necessarily feels a sense of loss. He knows he can do other things and that no one can do everything. But when it comes to music, I believe there is a sense of personal loss if it is left out of his life.

Again and again I have proved this to be the case when singing has been under consideration, or even when passing reference has been made to it in the course of general conversation. Someone will say that he cannot sing. A question nearly always reveals the fact that something occurred in childhood to make him realize his inability. It may be that the father or mother was particularly musical and could not bear to hear the child sing out of tune. Often an older brother or sister had a very good voice. In other cases the teacher at school always made him stop singing in class because he couldn't sing in tune ;

or even told him that he spoiled the rest of the singing.

Such experiences make me very conscious of the need for a positive attitude when giving musical training to children. We must believe that they will be able to sing and wait with patience for them to do so.

But to return to the three elements, Rhythm, Melody and Harmony. All are necessary. Each has its stage of conscious appeal in the natural development of the child from babyhood onwards. Rhythm comes first; this is realized by the child in movement and satisfies the desire and need for physical activity. Melody comes next; this usually enters into consciousness at about the age of six. Harmony comes later and may not consciously be needed until the age of nine. This depends upon the child's previous experience, which should be based upon a knowledge of rhythm and melody.

Let us briefly consider the appeal of music to the child at each stage of development, and link it with natural interests in his life. We will start with the child as he enters school at four or five and seek to realize what music can mean to him.

PART I

MELODIC UNCONSCIOUSNESS

(The Four- and Five-Year-Old)

A CHILD, on entering school, is plunged into a new life. He finds an abundance of new experiences; fresh people with whom he has to associate, and all manner of new things to do. He has to adjust himself to an entirely new environment. He is full of activity, full of imagination, but has little power of concentration, and is in every sense a beginner. It is through doing that he learns, and it is through doing that he finds his bearings. He lives in the present. If in doing he can at the same time achieve something, he has a sense of pleasure.

To the young child, music is something rhythmical which calls forth movement, and he is at once ready and able to respond with such movement. Songs undoubtedly make an appeal, but the child's immediate desire is not to sing but to be active. This brings us to an interesting point. A child may do three or more things at once; he may, while apparently sitting still, be talking, looking at something, moving his hand or some other part of his body. But he can give his undivided attention to only one thing at a time: the rest is automatic. The teacher may be giving an oral lesson, but if the child sees a fly or hears a bee humming, his attention is diverted, and the teacher to all intents and purposes is not present. On the other hand, if the lesson both arouses the child's interest and

gives an outlet for his physical activity, his attention is absorbed in what he is doing.

Music assuredly does arouse interest and call forth co-operation. But in the early stages singing is not "doing": it is only when hands and feet come into play that active interest is maintained.

Music can be sociable in character; in their lessons even quite young children show their willingness to co-operate with others. It is interesting to follow this line of thought. The child starts as an individualist and in his early years he is distinctly anti-social, so that everything revolves round himself, and he wishes to possess but not to share. His first conscious response to music is shown in activity, for the movement in the music calls to him. But in a class the message in the music is not for him alone, it is for others as well, and so, unconsciously at first, he shares it with them. Music assuredly does help to develop the group spirit; it becomes apparent among children at about the age of five.

On the other hand, while sharing with others, the child retains a wish for personal expression. The ego asserts itself continuously and desires satisfaction. The best way to supply this need is to give the child opportunity for leadership. Every normal child wants to assert himself, and it is right that he should do so. Opportunities to do so develop initiative and self-reliance. The leader, if he is a true leader, commands the situation, even though it may last for the briefest space of time. Opportunity for leadership should be given as soon as possible and it is essential that every child in the class should in turn have this coveted position. Music, as I hope to make clear, gives opportunity for leadership to a greater extent than any other form of expression. It not only arouses and develops the desire for co-operation, but at the same

time can satisfy a desire for individual achievement. These urges go hand in hand and should be inseparable in the mind of the teacher.

The outstanding aim of music should be to create happiness. At first this happiness is not so much active enjoyment as a sense of well-being, or, shall we say, contentment. Children at first take music for granted. As their horizon widens, their knowledge of life increases, their interests become more and more consciously realized, and the appeal of music is increasingly felt.

If the spirit of joy lives in the heart of the teacher the children's sense of well-being engendered by the music has every opportunity of developing into happiness.

Music at first should enter naturally into the life of the child, later on the child should enter of his own accord into the life of music.

Music is an art. In our dealings with children let us therefore regard musical development as growth rather than as training. There are two distinct stages in this growth, first the unconscious, then the conscious. Let us keep in mind, always, the principle of leading from one to the other. While we are giving conscious training there will at the same time be unconscious assimilation on the part of the children; this should be constantly remembered by the teacher.

For the child, there should always be one thing to which he is giving his wholehearted attention. Imagination plays a large part, but always in association with activity. There should be purpose in whatever the children are doing; nothing should be done simply at the wish of the teacher, or merely for the sake of doing something. There should be a definite objective in view and as far as possible this should be in accordance with the wishes of the children.

LESSON OUTLINE—STAGE I

A HALF-HOUR singing lesson will now be outlined, after which each part will be dealt with in detail to show its purpose and scope.

The children for this lesson are either four or five years of age, in their first year at school. In every sense of the word they are beginners, not only in school experience but in musical growth. It will be noticeable that most of the singing is done by the teacher, while the children instinctively respond through movement of hands, feet, or the whole body. The lesson plan will be as follows :—

COLLECTIVE MUSIC
DULCIMER STORY
RHYTHMIC TRAINING (SPEED CONTRASTS)
PITCH EXERCISES
SONGS

COLLECTIVE MUSIC.

The children start off by active expression with their hands while walking in a circle. The words of the little song-march may be :—

" This is the way we march along, march along, march along ;
This is the way we march along, singing our happy song."

The clue to interpretation lies in the word " THIS." As they walk around, the children hold their hands in a certain position according to the choice of each leader. When they are asked by the teacher where they shall put their hands, one child may show by raising them above his head. This child is then chosen as leader. The same thing happens each time that the song is repeated; another child thinks of another position, it may be hands down at the side, or out in front. In this way, the little march may be taken five or six times in succession, each time under the leadership of a different child.

A point which is essential in the march is that as soon as the music starts the children start, as soon as it stops they stop. This has to be clearly brought to the notice of four-year-olds.

After this period of exercise the children are ready to sit and listen to a story.

Dulcimer Story.

The teacher now sits facing her class with a small dulcimer on her knee, ready to begin. The story may be an isolated one or may belong to a series. Here is an example of a type which can take its place as one of a series. It concerns a boy and a dog.

" One day, when Ian came home from school, he found his dog Sandy waiting for him and wagging his tail, asking to be taken for a scamper. Ian's mother said that there was not time for a walk before dinner, but Ian could take Sandy into the garden for a run. So away they both went. (Play octave C-c at running speed.) Ian thought of a fine game. They would run together round different parts of the garden. They would first run round his own little garden; then they could run round the flower-bed in the middle

of the lawn, then they could chase round the whole garden.

They started off, and first of all they ran twice round his little garden until Ian shouted, "Stop!" (Music C-E and back, twice.) Then Ian dashed round the flower-bed with Sandy at his heels; first one way, then the other; with a tiny stop in between to get their breath again (music C-G and back). After that they both had a splendid scamper along the path that went all round the garden (music—complete octave). There was only time to do so once, for suddenly the dinner bell rang and they ran indoors at full speed."

After this story has been told, the children will listen again, but this time the music only will be played, and they themselves will supply the story by saying what each part of the music is about. While the music is kept to the first three notes of the scale, the children will know that Ian and Sandy are chasing round the boy's own garden; when it goes from C to G, that the chase is round the flower-bed; but as soon as the whole scale is heard they know at once that the run is round the whole garden.

The children will probably want to play out the story themselves. A group of children can actually run round something small, such as a chair, then a larger object, such as a table, and finally round the room. In a large class, movements can be made with the hands, increasing the area as the music extends.

Speed Contrasts (running *v.* walking).

The story of Ian and Sandy can now be linked with running and stopping. The first use will be made of rhythm sticks; each child will have two, one in each hand. The class will be divided into two groups, one will be given red and the other yellow sticks.

Sandy and Ian will be referred to again and running music will be played on the dulcimer—four running sounds on each step of the musical ladder, C-c. Sticks will be tapped together by everyone, or first by one group then the other, as a preliminary test; after which the order can be given, "Red sticks stand, yellows sit." The group with red sticks will step the music while the rest tap with their sticks. The reverse order is then given—" Yellows stand, reds sit " so that all get their turn. After this both groups can take part in the stepping movements.

Cats can now be introduced to represent walking speed. There will still be two groups; this time one will represent dogs and the other cats. Each responds to the music in turn, according to whether it suggests running or walking. Tapping is discarded for the time being, for both groups have to be ready to respond to the music. Reds usually represent dogs and yellows, cats. With this running and walking music this part of the lesson comes to an end.

Pitch Exercises.

The children are now asked to make their hands go upstairs and downstairs. This exercise gives continuous opportunity for child leadership. The first choice of direction is usually made by the teacher, after which one child after another makes his own decision. The children sit for this exercise, the left hand is placed in the lap with upturned palm, to mark the position of the bottom stair. The right hand rests on the left in readiness. This is the starting-position.

The teacher may begin by saying—" We will make our hands walk upstairs and run downstairs." All start together, and hands and voices walk upstairs

step by step, while singing up the octave, " Upstairs, upstairs, upstairs——up." (Some will say it, some may sing, all will take part.) The return journey is then made while, " Down, down——down " is sung in running speed.

This sets the ball rolling. A number of different ways of going up and down the imaginary stairs are suggested to the children, and any two of these can be chosen. Each child-leader comes and stands beside the teacher and tells her what is to be done. The teacher then tells the rest of the class. (Children of four are too shy to address the whole community.) The leader remains beside the teacher during the exercise, which is perhaps " run upstairs, then one big jump down."

The next child may choose " three jumps up, walk along the passage, and dance down." Three jumps are then taken from the first step—" Up, up, up "—(1. 3. 5. 8.) and the words " along, along——" are then sung on upper D (if the exercise is in that key), and the descent is made to the words " dancing dancing——down " in six-eight time.

Other children in their turn may decide to hop, jump or skip ; but it is found that running and walking are nearly always included somewhere in each choice.

All this is quickly done and before the exercise ends, probably ten children will have been chosen by the teacher as leaders. The upraised hand shows which child has thought of something special and is ready to lead, but there are always more children who desire leadership than time allows, and the teacher will see that those not chosen have opportunity for individual choice during song-time, which comes next.

Songs.

Four-year-old children are eager to interpret every song in some form of physical activity. Although they hear the tune, it is the words which hold their attention, for these tell them what the song is about and what they are to do.

The first song may be about Jack and Jill.* This is usually a finger play; one hand is Jack, the other Jill. They both go up the hill together, so thumbs are linked, while the second and third fingers of both hands do the walking movements. Both hands start together and then one hand falls when Jack tumbles down, the other when Jill follows.

Another favourite song is about a fat little frog who goes " hop, hop, hop " all by himself, after a while he is joined by a number of fat little frogs and all go " hop, hop, hop," until at last they " have to stop." A child is chosen to be the first fat little frog, and a number of children stand in a group, ready to join in when their time comes. Hopping goes on from start to finish, first by one child, and then by all. The song is always repeated a number of times and the speed of the music is modified to the movement of each child that represents the first fat little frog.

As this is a stimulating song it is followed by one of a more restful character, such as :—

" I wake in the morning early,
And always the very first thing
I poke out my head,
And I sit up in bed,
And I sing, and I sing, and I sing."

There is something very restful and natural about this song. A child is chosen to go to bed and does so by

* See Appendix pp. 172-5 for all songs.

lying down flat on the floor with hands under the head to form a pillow. The first two lines of the song are sung by the teacher in a whisper, after which the music suddenly wakens, and the child pokes out his head, then sits up in bed, and usually remains silent with a smile of contentment on his face. The children always want this song repeated, and usually in the end a number of children go to bed at the same time, have their period of rest and then wake up.

If time permits other songs may be sung, but four-year-olds usually want their favourites again and again. This limits the range but means that the words and the active interpretation of each song become thoroughly well known, and at the same time the tune is being steadily assimilated.

After the song-time the half-hour lesson usually comes to an end.

* * * * *

It may be helpful to discuss a few general principles guiding the lesson as a whole, before dealing with each part in detail.

In the first place the children have some form of physical expression the whole time.

Secondly, leadership is practised and makes a great appeal, for every child wants to express himself individually. Also, imagination is aroused, and absorbs the children's interest. This is noticeable in the story-music, speed contrasts, pitch exercises and songs. The children can join in the singing if they wish, and some do so, but the co-operation is mainly through movement. It is this which claims their attention and holds their interest. Rhythm assuredly has first place in the musical life of the child.

Children learn through repetition. If they like a thing they want it again, but there should be some

purpose in the repetition. The reason why a song is asked for again and again is usually the felt desire for leadership.

Variety of expression is also essential in each part of the lesson. Consequently after a period of walking the children sit, after which they have some other form of activity either with arms or legs. Arm movements come first because a child can move his arms and give accurate response this way, long before the legs are able to move in co-ordination with the music. This is only natural, for the arms have considerable freedom, while the legs have to support the body. The children's leg movements should be natural; running, walking or jumping, as the case may be. It is better to let the legs gradually gain control of their own accord. Children like to think that they are "singing with their hands or with their feet," this helps them to enter into the mood as well as the movement of the music. Some children are very quick in their response and at once walk to time, whereas others gain a sense of balance and musical co-ordination only by degrees.

The children's voices take second place; the teacher leaves the children to sing or not as they feel inclined. It is infinitely better for the teacher to sing, for when the children do so they are not listening to the melody but rather to a medley of voices, whereas when they actively respond by doing what the song tells them to do, they are at the same time unconsciously assimilating melody.

Young children need to have songs sung to them. This is particularly the case in the present day, where little or no singing is heard in the home. The teacher now has to give to the child what the parents or nurses tend to neglect.

Singing brings restfulness and a sense of well-being to little children.

The teacher's aids to musical expression are her voice, the dulcimer and the piano. The voice comes first; for the teacher is most closely in touch with her children when she faces her class and sings to them without any form of accompaniment. She should feel that she has a message to give and that she can give it through her song.

The dulcimer comes next, for it can be played by the teacher with the children round her. She does not have to leave her class to go to the piano. The little single octave instrument of thirteen-note compass (C-c) is invaluable as an instrument to play to children; it seems to be just made for story music. And when it is played, the music is part of the story and gives its message almost as clearly as the words. A dulcimer is also helpful for speed contrasts, and pulse and pattern exercises, as well as for pitch and melodic development. This little instrument therefore enters into the greater part of the musical experiences of the children here given, and forms an essential factor in the teaching method.

The piano takes third place in the early stages. For one thing little children need to have their teacher near to them, and the piano takes her away. It is also something which though heard is not necessarily listened to. Therefore it has to be introduced to the children, little by little, before it has equal influence with the voice. These remarks apply to the singing lesson and not to the percussion band, where the piano is indispensable. But for singing purposes there is no need for the teacher to take her class into the hall if the only piano in the school is kept there. With her voice and the dulcimer she can have delightful musical experiences with the children in her own classroom.

Where improvisation is needed it is simply a matter

of making music with the voice instead of with the piano. This is something which is well worth developing, it not only gives added fluency and powers of expression to the voice but it calls forth co-operation from the children. There is a bond of sympathy between the teacher and children when she is singing to them. They are like one instrument attuned to another, so that when the music is sounded on the one, it calls forth sympathetic response from the other. With little children this sympathy is shown in their immediate interest and also in the spirit in which they make rhythmic response. But children of about five years of age show it by joining in the song without being conscious that they are singing at all. The teacher has a great opportunity to use her singing voice with children under six years of age.

DEVELOPMENTS

We will now consider developments in connection with each step in the day's lesson, in the following order :—

Collective Music
Dulcimer Stories
Speed Contrasts
Pitch Exercises
Songs

COLLECTIVE MUSIC

This title is used in preference to " Marches," as it suggests greater scope. Another possible title would be " Opening Music," but it sounds vague, whereas the word " Collective " brings the thought of gathering the children together, and starting the lesson by giving them something to do all together. A march is the simplest means to this, and it serves a practical purpose for there can be something creative about it.

Marches for young children should be sung ; they should be simple, direct and short. We must not expect the children to keep in step, this is a matter of gradual balance and slowly developing response to the speed and rhythm of the music. But as children live in the present, there should be a sense of achievement even when they are expressing something for the first time.

The first thing, however, for the children to realize

is that when the music starts, they start with it ; and when the music stops, they stop also, at once. But for a while they may need the commands " Start " and " Stop " embodied in the song. The words " begin " and " end " would do, but there is something arresting in the " start " and " stop " which calls for immediate response.

The following little song is a help towards this :—

| One two, | walk walk, | on we | go ; |
| One two, | walk walk, | till we | stop. ||

This can be sung in the half-scale F—C.

| F F | G G | A B♭ | C— |
| C C | B♭ B♭ | A G | F— ||

The teacher can stand in the centre—indeed, she should do so, for the little ones need her presence and support at this stage. The children walk round her following a chosen leader. The teacher sings and the children join in if they wish. A fresh leader is chosen each time the song is repeated. It is good for the class to move in the opposite direction every now and then, for fear of giddiness. Turning round is a very simple matter, even for quite young children, the teacher in the centre of the ring, with a single sweep of the hand shows the direction, and round they go. The circle tends to get smaller and smaller and the leader does not leave a gap between himself and the child in front of him, but this does not matter so long as it remains unnoticed by the children.

Each march-song should be kept to the natural walking speed of the children, for this helps towards establishing rhythm. So, too, do the words which are sung, " One, two." When later on the music is played

on the dulcimer instead of being sung, the children will tell you that the music belongs to " One, two."

In due course the pulse can be changed to three or four beats. All that is needed is an extension of both words and music.

One, two, three	walk, walk, walk	on, on, we	go — —
one, two, three	walk, walk, walk	till we all	stop — —
One, two, three, four	walk, walk, walk, walk,	till we have to	stop — — —

By this time the march has grown to double its length, and the children's feet have become more and more steady. In due course words can be dispensed with, and when the dulcimer is played instead the children realize whether the music fits

" one, two " or
" one, two, three " or
" one, two, three, four."

The children's response to a regular beat leads them to realize the pulse of the music. A sense of phrasing is also being developed. This is shown by the fact that when the change is made to dulcimer, the children stop when the music stops. Even in this simple way music has a message. If desired, other movements can be introduced, such as running, jumping, hopping. It is simply a matter of putting new words and changing the speed of the music to fit in with the children's movements. For instance, the running words may be " one, two, running, running——till we have to stop." And " jump, jump," may be added in turn. There should be a new leader each time. Children like to see fresh developments and their attention is always claimed when they find they can think of something special to do in time with the music.

This is one reason why they so much enjoy the little

song-march " This is the way we march along." It is surprising how many different positions they invent for it. I have known the march to be repeated ten times and each leader find a new position for the hands. A stick to hold can be a help there. The hands can be raised above the head, both holding the stick aloft ; or held straight in front, or stretched out from the shoulder. In the latter case the leader indicates which hand shall hold the stick, and the teacher thereupon tells the children whether sticks are to be outside or inside the ring.

When about five years old the children are ready to share sufficiently in the singing to keep it going, and the leader will begin to leave a gap between himself and the rearguard. The teacher can then play the dulcimer or piano instead of singing, though the march just described must always be kept as a song, otherwise it loses point.

With growing steadiness of balance, the children gain power to step to music for longer periods. Now is the time for them to realize something of contrast, as in this little song of speeds :—

" When we walk, when we walk, slowly we go,
When we walk, when we walk, on, on we go,
When we're tired, then it's best
Just to rest.

" When we run, when we run, quickly we go,
When we run, when we run, on, on we go."

Here we have three contrasting speeds together with cessation of movement :—

Walking,
Slow walking,
Resting,
Running.

Each section begins and ends on the tonic, therefore is complete in itself. The same order of speeds should be kept until the song is known. But the children are soon ready to listen for the music to tell them what to do, and the speeds can then be varied —for example, walking may be followed by running, slow walking by resting.

It is also interesting to let the children form groups, one set stepping the music while the others sing. Activity can be combined with pitch training, as in the following little rhyme. In print, it may look quaint, but carried out by the children it is full of life and interest.

Walk, walk, walk, walk,
Talk, talk, talk, talk,
Sing, sing, sing, sing,
All in a ring.

This little rhyme was made up one day to see whether the children could feel the difference between talking and singing. They certainly did, the result was quite an uprise of song.

This led very naturally to a series of tests related to the difference between talking and singing. (See page 56.)

The chord of D was first played on the piano. Everyone walked round in a circle while saying " walk, walk —talk, talk——" then at " sing " voices were raised to D and kept there. At first very few of the children arrived at the upper note, but nearly all rose some way towards it. At each repetition a leader was chosen and the D given as a preliminary sound. If the child liked he might tune up to this note all by himself ; but the teacher was always near to give him confidence, and incidentally to find out how his pitch sense was

developing. There is always a noticeable difference each time a series of tests is given. Before long the children are ready for the lower D to be included, sung very quietly. Hands are raised or lowered according to the note sung, whether upper or lower D.

DULCIMER STORIES

DULCIMER stories can be given at any part of the lesson. They pave the way delightfully and yet very naturally for rhythmic perception, pitch development and even for song teaching and creative expression. The story seems to be the Open Sesame to music for young children.

A single-octave dulcimer is ideal for story-telling purposes. The music it produces can run, walk, jump, or stand still at will; in this way speed contrasts can be clearly brought out. Its eight-note compass is perfect for pitch perception, with the key note at either end (or near the centre in the case of F). Every story introduces both rhythm and pitch. One or the other must predominate, but both are present. Rhythm comes first. If Tom walks up a hill, the music likewise walks; when he runs home again, the music does the same.

After listening to the story interpreted in music, the children will at once tell you whether Tom walked or ran, and also whether he was going up or down hill. But if you make him walk down the hill as well as walk up, four-year-olds would not be able to tell you from the music whether Tom was going up or down. It is contrast in movement not in pitch that first holds their attention. The other follows in due course. This will be referred to later.

A great variety of stories can be told with the aid of the little dulcimer. Each season has its own associations and in nature stories the weather is a

great stand-by, though it need not necessarily come into the foreground. Certain themes become familiar and are immediately recognized, especially when associated with words. There is the "pitter-patter" of the raindrops; in contrast, there are the sunbeams, "sparkling and dancing everywhere." This effect can be produced by playing backwards and forwards across the eight-note ladder, with glissando effect—there can be no fixed musical progression for sunlight. The "ristle-rustle" of the breeze consists of two notes played successively, a semitone apart, usually on the seventh and eighth notes of the scale. Jack Frost always comes with violence, and his signal has the following notes:—F♯ to F, G♯ to G, A♯ to A, with each semitone played as sharply and quickly as possible. Words are not necessary, his presence is immediately realized from the music. The same applies to the mist; though there could not be a greater contrast than between the sharpness of Jack Frost and the soft whiteness of the mist which comes like a veil, and gently puts everything to sleep. The music for this is given on the five-note ladder, and creates a feeling of remoteness. The theme can start from F♯ as the key note, and wander up and down the little scale. There is a sense of mystery and elusiveness not only in the mist but in the gentle movements of the snow-flakes, as they "flitter-flutter" through the air. Both the eight- and the five-note ladders come into play as a succession of semitones descending from C to F♯, each note being sounded twice, as gently as possible.

It is best to keep to the same choice of music for each of the weather themes. Each is distinct, and soon becomes familiar to the children.

The telling of stories naturally follows the trend of the seasons. On a brisk October day with a fresh

wind blowing, it seems just right to have a tale about the swallows. Here is one :—

" One day five swallows sat in a row on a telegraph wire, wondering whether it was time for them to fly across the sea. For the summer was over and the days were getting colder and shorter, and they knew that soon they would have to fly away to another country where it would be sunny and warm and there would be plenty of food to eat. While they waited and wondered, the sunbeams came :—

" Sparkling and dancing, sparkling and dancing,
Sparkling and dancing, everywhere !

(Music glissando across the eight-step ladder.)

" The sunshine made the swallows happy and warm. They did not want to fly away that day, and so they had a lovely happy time.

" The next day, the five swallows again sat in a row on the telegraph wire, wondering whether it was time for them to fly across the sea. While they waited the raindrops came :—

" Pitter-patter, pitter-patter, pitter-patter,
came the rain."

(Music running downwards, C to G.)

" The swallows did not want to fly away in the rain, so they took shelter and did not go away that day.

" The next day, the five swallows again sat in a row on the telegraph wire, wondering whether it was time for them to fly across the sea. While they waited and wondered a white mist came and made everything look sleepy and far away. (Dreamy music on the five-note ladder.)

" The swallows did not want to fly away that day,

they thought that they might lose their way. The mist also made them drowsy and they went fast asleep.

"The next day the five swallows again sat in a row on the telegraph wire, wondering whether it was time for them to fly away across the sea. While they waited and wondered a gentle breeze came :—

"Ristle-rustle, ristle-rustle, ristle-rustle,
came the breeze."

"The breeze called to the swallows and they ceased to wonder—they knew it was time for them to go, so they went :—

"Flying, flying, day by day,
Flying, flying, far away."

(Music in six-eight time.)

The spring also gives delightful opportunity for stories and music. For example, there is the story of the willow-wren. Mother bird stays in her nest on the ground, father bird flies up in a tree, and while he is singing his gentle rippling song, the brook also makes a rippling sound as it flows along the ground close beside the nest. As this story is told, the dulcimer expresses the nest, the tree, the brook and the song of the father bird each in turn. Contrast and comparison are both present. There is the ripple of the brook low down, and the high gentle cascade of song from the willow-wren.

On some days, nature stories do not seem suitable ; but there are other things besides birds, flowers and animals, that can absorb the children's attention.

They love to hear about other children ; but each child must have a name. A favourite story concerns Jack and Molly who before they went to bed always

sang a bed-time song with their mother. And so they learned " Twinkle, Twinkle," and other gentle songs; but " Now the Day is over " became their favourite, because their mother used to sing it when she was a child. Then they go to a Christmas party and the story ends happily with the bed-time song. This paves the way for teaching a special bed-time song to the children, so that they, like Jack and Molly, can have one of their own.

A story with music loses its value without revision. For this the music only is played. The children listen to it and tell the teacher what it is about, and thus the story unfolds itself from beginning to end. Sometimes the music carries the thread of the story and at other times it simply introduces first one part then another; but the children always fill in the gaps between, for the story is not complete until it is told " all over again."

With four-year-olds, it is essential that the music, played as revision, should start at the beginning and follow the natural sequence of the story, otherwise it is not the same story. Older children soon become keen to turn revision into a game, which means that they want you to play any part of the music to see if they can find its right place in the story. By this time the stories are longer and may include as many as three or four different experiences. Consequently there is a good deal of scope for dodging about from one part to another. It is well for the teacher to start with the biggest contrasts.

Still another form of expression is wanted by the children and should be arranged where possible. This is the acting out of the story. The form this takes, varies with their age and musical experience. The simplest way is for the children to express each part in movement with their hands, or feet, according to

the nature of the music. The teacher naturally has to dispense with her dulcimer, if she is at the same time to join in the play. Also the children respond more naturally to the teacher's voice than to dulcimer music, in the early stages of active interpretation.

Group expression comes next ; this appeals to five- and six-year-olds. After the story has been told and some form of preliminary revision has been done, the children are arranged in groups. For example, after the story of the swallows, some children are the birds, others sunbeams, raindrops, mist and breeze. In this way, each group shares in the story. At the end, sunbeams, raindrops and mist, as well as the breeze, turn suddenly into swallows and share in the flight of the birds ! For the music is long and is rhythmical, and seems to draw everybody in.

Another way of playing out the story is to use it as a basis for revision, or for the introduction of a new song or exercise. Springtime stories in which the song of the birds enters, prepare the way naturally for pitch training. Such stories will be dealt with later under the headings of Pitch Development and Song Time.

Children always enjoy having stories told them, especially when music is included. Any teacher can prove this herself by telling a story with her dulcimer on her lap and the children clustered around her. The music seems to give added life and to make the story a shared experience. For young children such musical stories are invaluable, for they lay the foundations of rhythm, pitch and melody.

RHYTHMIC MOVEMENT

In the next part of the lesson the children's minds are consciously focussed upon rhythmic movement. The first definite realization of rhythm, or rather movement in music, is gained from contrast in speed, linked with the child's own activities, running, walking, etc.

As I have said before, music to young children is sound which moves, and their response is continuous until the music ceases. When they are about five they begin to realize that movement leads to repose; not only at the finish but between the various parts of the song or music to which they are responding. But to four-year-olds the movement goes on from start to finish. Movement should always be natural. Do not try to *teach* them to run, walk quickly, jump or walk slowly in time to the music. It is easy to do so, but in that case there is apt to be little purpose in the children's movements and a lack of wholehearted response. But when, in imagination, they represent cats, dogs, frogs, snails and other living creatures, the music comes to life. I have found this to be quite the best way to introduce contrasts in speed.

The children's imagination may have been aroused first by a dulcimer story, which to have full effect always needs to be followed by active physical expression. For example, after hearing the story about Ian and Sandy (see page 17), the children's rhythmic movements consist of running round the two objects representing the boy's garden plot and the flower-bed,

and finally round the room. To the adult this may be merely a test in running for shorter, then longer periods, then standing still. But to the child it is far more than that; through his imagination he lives in each part of the story; he *is* Sandy, for Sandy is the centre of interest and of activity. Children do not want to represent other children nearly so much as something quite different; this gives greater scope to their imagination.

They enter into the mood of each story. I have one about a cat who loses her way, retraces her steps and then finds the right path home again. Even before the children are conscious that the music has left the main key, when pussy gets lost they wander vaguely, and feel lost themselves. It is quite different when the right path has been found, then they walk with confidence.

For the contrasts between hopping and slow walking, I have a story of a frog and a snail. Each is full of contentment, for the rain comes; much to the satisfaction first of the frog and then of the snail. (Bereft of the story background, the snail, as representing slow walking, might prove dull.)

Such stories undoubtedly help towards the realization of movement in music and particularly of contrasts in speed. Children enjoy playing them out and enter wholeheartedly into the spirit of each. There is no special thought in their minds that they are going to run, or walk, or jump. In their ordinary music-exercises, dogs are always connected with running, cats with walking, and frogs with jumping, so they run because in the story Sandy runs; they walk because pussy walks, they jump because the frog goes "hop! hop! hop!" But while each activity is linked with the story, they are getting valuable though unconscious training in rhythmic movement. It is for this reason

that a story in which movement predominates comes immediately before rhythmic training in the lesson plan.

After the story a song may come as a further aid to rhythmic expression. But note that if the song and the story are both about the same subject, such as a dog or a cat, it is the story that paves the way for the song. It is the story that holds the first place in the children's interest and adds to the appeal of the song.

A useful collection of little songs is called *The Elephant and his Friends in the Ark.* In this book each song is about an animal, or some living creature, and activity prevails throughout. This song-book is an outcome of *Dulcimer Stories;* each was intended to supplement the other. The songs are essentially for rhythmic expression through physical movement. Each is followed by piano music that continues the theme; by this means an eight-bar song has an additional eight bars of supplementary piano music, intended to give opportunity for rhythmic movement. All join in the song, after which the child that has been chosen to be the animal runs, walks, or does whatever is most appropriate to the occasion. This has proved satisfactory in small classes, but in a large class a number of children should be chosen instead of only one, though it is a good plan to have only one child the first time.

The verse about the dog is as follows :—

"A little dog with frisky feet,
Once met a little boy;
And when he saw him in the street,
He wagged his tail for joy."

The piano, while certainly a help, especially in the movement music, is not absolutely necessary. After

the song, the tune can be repeated to lah, in the place of any supplementary piano music. Or it can be played on the dulcimer, in which case the main point is to keep the same speed as the song and either to play music of the same character, or to repeat the melody ; for most of the tunes are within the compass of one octave. (A double-octave dulcimer gives extended opportunities and enables the teacher to play each song in its original key.)

Another mode of expression for the chorus, or second half of this type of song, is stick-tapping to the speed of the music. For this two sticks are required, so that one may be tapped upon the other. Stick-tapping has to be gentle, so that the music can be heard all the time. This is an easy matter where pussy is concerned, because she walks on " padded feet," which means that the children walk on tiptoe, and feel that everything must be gentle. But when they come to be frogs it is difficult to keep the sticks under control ; for a frog is always wideawake to children, consequently vigorous. It is best, therefore, to choose only a small group of children to act as frog chorus. The class is delighted to have the song repeated a number of times in order that everyone shall have a turn.

Sticks, though useful, are not always the best means of expression.

Bells are often better, and it is found that they bring lightness and gentleness into the music. Choruses about butterflies, birds and bees are more satisfactory with bell than with stick accompaniment. To represent the buzzing of bees the bells can be covered by the hands as they are shaken. This produces a realistic sound, which is thoroughly appreciated by the children. Rattles are good for songs about frogs and grasshoppers, and even about robins who

go " hop, hop, hop." Such simple instruments as sticks, bells and rattles are quite helpful in the singing class and need not be restricted to the percussion band.

After stories, or songs with additional music, contrasts in speed can be given by means of piano or dulcimer music introduced for its own sake. The dulcimer is, I believe, the best instrument at this early stage.

By this time the children are able clearly to distinguish between running, walking, slow walking, and hopping music. They are also ready to start and to stop with the music. The teacher may still find it helpful to identify the various speeds with those of living creatures : cats, dogs, and so on.

The simplest beginning is the scale. For walking, each rung of the ladder is played twice, CC, DD, etc. This constitutes an eight-bar sentence in two-pulse music, and makes a complete musical thought. The last bar consists of a single sound which to the children means " stop." The descending scale is played in the same way, and for this the children turn round and retrace their steps. For running music, four running sounds are played on each degree of the scale. This gives the children double the amount of movement, but occupies the same amount of time as the previous exercise, and again ends with a single sound at the eighth bar.

After the scale C to C, the key of F can come into play. This makes an interesting change, as the start can still be made at C, but the direction of the exercise is from dominant to tonic, then from sub-dominant (B♭) to tonic. Both exercises help to develop a sense of tonality in the minds of the children.

For hopping of frogs or any other form of jumping creature, intervals are essential ; and so the music may go from upper C to G, down to lower C and will

continue to jump from beginning to end. Hopping is stimulating and should not be continued for long at a time. It should be followed by music of a restful character. It is well to remember that music is always either stimulating or restful, as the response of little children makes abundantly clear. It is for this reason that jumping music should usually be followed by slow walking, and, later on, group work is often preferable to massed expression. This, however, does not hold good for four-year-olds. They are not yet ready for group expression, except in the form of solo and chorus.

The class can nevertheless be divided into two sections by means of coloured sticks, red and yellow. Then one group stands while the other sits. Each group is known by the colour of its sticks. For example, the order may be given: "Reds stand, yellows sit." Suppose the music to represent say, a running dog, the reds run, while the yellows tap their sticks for the running music. Afterwards the children with the yellow sticks have their run.

Before long each group is ready to express something different. Both groups will stand or sit, and perhaps one will be cats, the other dogs. While the running music is played the dogs will run around, and the cats will wait until the running music stops; after which they know their turn will come.

For slow walking, the children prefer to be elephants rather than snails. They will choose cats before snails, but elephants before cats. There is no doubt that children are especially attracted by elephants; they enjoy holding their sticks in front with both hands together, and making their arms sway to and fro to represent the trunks.

In due course, at about six years of age, three groups of children can share in rhythmic movement, and

represent dogs, cats, frogs, elephants or even mice. Blue sticks can now be added. This comes in Stage II, dealt with later on. (See page 104.)

Band experiences, too, are invaluable, but they are beyond the scope of this survey. They are dealt with in my book called *Children's Percussion Bands*.

During the whole of the first two years in the musical experience of children under seven, their attention is absorbed in active physical response. This applies just as much to pitch perception as to rhythmic training.

PITCH EXERCISES

THE reason why children should be sung to before they are encouraged to sing, is that when they sing themselves they do not at the same time listen to the tune they are singing, their whole interest is centred in the words. This is especially the case where there is a story in the song which gives opportunity for active response.

The more music, especially singing, they hear, the more they unconsciously assimilate melody. After a while they sing themselves, but at first they do so without realizing the rise or fall of the melody. No apparent notice of this lack of tune should be taken by the teacher. Each child sings in his or her own way, and whether the voice remains stationary, or wanders up and down, the sound should be regarded as singing. I remember visiting a school and listening to a class of four-year-olds, whose teacher afterwards made profuse apologies for their lack of melody, and showed real concern. I myself should have been equally concerned if the children had all sung in tune. What troubled me was not the lack of melody but that the children were being forced to sing.

Singing, as we have seen, is not the first form of musical expression, " doing " comes first. There comes a time, however, when of their own accord, children begin to sing, and apparently do so quite unconsciously. During one singing period you, as teacher, may be singing to your class and there will be the usual spontaneous response through movement, with probably

only a few who chime in with the singing. At the next week's lesson something happens, and you find, to your astonishment, that nearly all the children are singing as they move; but all join in quite naturally and without the least sign of effort. The singing is still in the background, they seem oblivious of it, but it is there. When singing thus comes of its own accord the children are ready to have the ideas of "high" and "low" made known to them. This comes as a real discovery to the children, and involves a revelation for any teacher to whom this is a new experience.

The children can be told that music is spoken of as sounding high or low, and they are to listen to some piano music and see if they can tell whether it sounds high up or low down. A few light chords are played high up in the treble, then deep ones down in the bass. Young children, to whom this is the first experience, nearly always say that the treble music is "low" and the deep music is "high."

Years ago, when giving this as a test for the first time, I was amazed to find that the children had this contrary notion of what seemed so obvious. It puzzled and interested me, so much so, that instead of attempting to put the children right I took a series of tests with other children, both individually and in groups.

At last daylight came, and I realized that the words "high up" to a little child meant something big and tall, consequently high, and probably something strong; whereas "low down" meant something little, like a daisy in the grass. Deep music sounded to them big, heavy and strong, therefore "high up" was a suitable name to give it; on the contrary, music which to the adult sounded high, sounded little to the children, consequently "low down." The problem was now how to make the accepted terms "high" and "low"

clearly understood as regards music at a high or low pitch.

When there is anything of a puzzling nature to explain, a story frequently solves the difficulty. It did in this case. It may be interesting to give an account of what actually happened.

Again I used the words " high " and " low " to the children. As before they said after hearing contrasting music played, that the low music was high up, and high music low down. I told them I was not going to tell them which was which, but they were going to find out. First, we were going to think about balloons, and then about stones.

As to balloons the children were quite sure that a balloon went high up in the air because it was light. Most of them knew that a toy balloon was filled with air and that it was the air that made it want to go up high, and not stay on the ground. I told them that I had a balloon when I was a little girl, and my brother filled it with gas, and that made it so light that it went up to the nursery ceiling and it wouldn't come down again !

The talk about balloons was shared by all the children, and when at its conclusion, I played light music on the piano, the children told me it sounded high up like a balloon.

Stones came next. These, of course, were on the ground. Gardens, road, and the seashore were all mentioned in connection with stones and the children were quite sure that stones were found low down on the ground because they were heavy ; for even if you threw a little stone into the air it always fell to the ground. Music was then played low down, and the children asked whether it made them think about the stones or about balloons. Unanimously they said stones.

A story was then told :—There was once a boy called Tom, and he had a balloon. Tom took the balloon into a field one day. It was fastened to a piece of string. He ran about the field and the balloon stayed high up in the air above his head. (Running music played.) After a while he stopped running about because he saw someone walking along the path at the other end of the field. It was a man with a wheelbarrow. He went so slowly that Tom wondered what was in the barrow. (Music at slow walking speed and low down to describe the man wheeling the heavy-laden barrow.) Tom ran across the field to find out why the man was so slow. When he came near enough, he said to him, " Why do you walk so slowly ? " And the man answered, " Look and see for yourself ! " Tom saw that the barrow was full of stones, and tried to lift the barrow, but found he could not, because it was so heavy. So he left the barrow low down near the ground, and thought the man very big and strong to be able to move it at all. After that he ran away and played with his balloon again.

After listening to the story the children wanted to have the music played again so that they could pretend to be Tom and the old man. They were first the boy with the balloon, and ran about with hands upraised while light quick music was played. Then they bent low over imaginary barrows, to slow, deep music. After this the same pitch tests were given and this time there was no hesitation as to whether what was played was high up or low down.

The following week, at the next singing lesson, the same question was asked as to which was high, which was low. Nearly all the children gave the correct answer, though a few replied at random. Nothing was said as to which was right, but reference was again made to balloons and stones, and as soon as

these clues were given, the children all realized that "high up" applied to light music and "low down" to deep, dark music.

I find it helpful to adopt the children's words "light" and "dark" in reference to music. It is a natural conception for children. It can be illustrated by means of a long narrow strip of paper painted from the top downwards in deepening shades of blue. The top of the panel, or "picture" as the children call it, is compared to the sky, and the dark blue to the sea. Music is then played, and when it sounds light and high up it is like the sky, when low it is like the dark sea in the picture. Hands are then raised or lowered to show which part of the picture is being expressed in the piano music. At first the teacher will bring out the greatest possible contrast between high and low, and the children's hands (grasping sticks if desired), will be raised or lowered to their fullest extent.

After a contrast of sounds, say, four octaves apart, the children are told that the music will start half-way (a mark can be made on the blackboard beside the centre of the panel to indicate the position). The children will raise their hands to shoulder-level and keep them ready there. As soon as the music goes up, they raise hands; if the music goes down, they lower them. As soon as they are accustomed to the midway position they can have exercises of a more realistic character, and these they look upon as games. For example, they can pretend to have balls, and throw them into the air. The imaginary ball will be held by the child half-way, ready to be thrown up if the music goes up; or down to the ground when the music descends. For this game the midway sound may be G above middle C. It is good at this stage for the music to rise and fall to the extent of two octaves.

The same compass will serve for experiences with an imaginary kite. It may be held by the child, at about shoulder-level ; this marks the pivot or midway sound. On being unwound the kite either rises or falls according to the force of the wind. The kite gives more scope than the ball, because once it rises it can stay up in the air, should the music suggest it. Then it may fall either suddenly or gradually to the ground, and it can also remain on the ground while the child winds it up and recaptures it. This exercise lasts longer than that of throwing a ball.

Whenever music is played for any length of time, however varied it may be, there must always be a definite appeal to the imagination and scope for active response.

Opportunity can also be given for rhythmic contrast. If birds are the centre of interest, they can start hopping on the ground in search of food. For this the children make tiny rhythmic movements with their hands representing wings. The birds may then fly into the air and continue flying for a little time, while the children's hands sway to and fro. All this can be done to notes within the compass of one octave.

That is to say, the dulcimer is quite sufficient with its eight-note ladder. As they listen to the story-music the children very soon realize the difference between upper and lower C. Five-year-olds can also tell in which direction the music goes, up or down, even with five notes of the half-scale. These combined experiences of music played on the piano and on the dulcimer do much to develop pitch-perception and a sense of tonality, though this may not be shown in singing.

While these discoveries are being made, the children can have pitch exercises week by week. These should be based upon imagination and linked with hand movements. The easiest beginning has already been

mentioned in the lesson outlined on page 19. It consists of going "upstairs and downstairs."

THE MUSICAL STAIRWAY.

This part of the lesson should be preceded by something of an active character with walking, running, or jumping. For the children now sit, and the hands and voices are the sole means of expression. The exercise is of considerable value and leads to sight reading and to the understanding of tonic sol-fa, so it is worth describing in some detail.

The teacher can tell the children that they are going to make their hands go upstairs and downstairs, and that they can sing about what their hands are doing. One hand can go up and down, while the other waits at the foot of the stairs. As she says this the teacher places one hand palm upwards on her lap and all the children follow her example. This establishes the position of the foot of the stairs. The free hand waits there too, in readiness.

The children are told that they will start by making the right hand walk upstairs from the bottom to the top; then it can take one big jump down. All will start to do it together. The teacher then moves her right hand a step at a time, singing, "Upstairs, upstairs, upstairs, upstairs, upstairs, upstairs, upstairs, up" (scale D—d). The jump is then taken (top to bottom D), "Up—down." While the teacher is doing this all the children follow suit. Next the hands can run upstairs, after which they walk downstairs again. The words "up, up, up——" are then sung on each note of the scale at running speed. The descent is made in walking speed, to the words "Downstairs, downstairs——." After these experiences of running, walking and jumping, the children are ready to say which of the three they will do. One child comes

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forward as leader and makes the choice. He tells it to the teacher, who can make it known to the class this way; "John says that the music shall walk upstairs and then run down." John stands beside the teacher while this is done. He then returns to his place and another leader is chosen.

The exercise can be developed. The jumping music can consist of one big jump, or two, three or four smaller jumps. But there should not be more than four. One jump is from 1—8, two jumps 1—5—8, three jumps 1—3—5—8, four jumps 1—3—5—7—8. Four jumps down are 8—5—3—2—1, a jump can be taken on each step of the imaginary stairs. One can also hop up and hop down. Hopping is lighter and quicker than jumping because it is done with only one foot. Later on there can be dancing and skipping movements. (These are really the same: a crotchet followed by a quaver.)

Fresh interest can be added to the exercise by walking along the passage at the top of the stairs, to the words "Along, along, along, ——" which can be repeated seven times with a brief pause at the end. Each child-leader is allowed free choice, but this must be kept within the range of choice given by the teacher.

I remember on one occasion a child deciding to go down to the cellar. In my ignorance I allowed this, and the voices went lower and lower; by the time the bottom stair was reached, the children were almost rolling on the ground. The result was far from desirable, and it was hard to re-establish order. The next week a child again chose the cellar stairs, but I said the cellar door was locked, and the key was lost. Fortunately this closed the matter. On another occasion a child chose to slide down the bannisters, but this was not allowed, and was fortunately not attempted.

As soon as children have had experience in going up and down stairs, with hands and voices, they are quick to take leadership and make their choice with real decision. They do not regard it as an exercise ; it seems rather a fresh experience. In their free play the children will often arrange their bricks stairwise and say or sing, " Upstairs, upstairs ——." Also in song revision, a child will occasionally choose as his or her favourite song, " Let us make our hands walk upstairs and run downstairs " or whatever the desired movements may be. The words also come quite naturally, when they are actually walking up or downstairs themselves at home or school. The great thing is for these activities to be spontaneous, for an expression of this kind can easily become monotonous and mechanical. If too much in the teacher's own hands it will undoubtedly lose its freshness and become something which the class is told to do, whereas if one child after another is allowed to choose, it is a form of self-expression. In any case it should not be repeated week after week. There should be other modes of pitch development.

The Bells.

There is another exercise, which is confined entirely to the descending scale. In this one the children ring imaginary bells. There are three types : the big church bell, the middle-sized bell, and the fairy bell. To start with the children are asked whether a large heavy bell is rung quickly or slowly. They always give the right answer, namely, that it should be rung slowly. The next point to settle is whether it should be rung with two hands or one ; and the need for two hands is also realized.

The exercise starts with every child holding an imaginary rope firmly with two hands. During

the exercises they raise and lower it to time. Everyone then sings "Ding-dong" four times, very slowly and firmly. "Ding" is sung on the eighth note of the scale, "Dong" on the seventh, and so on to the end of the scale. Although the pace is slow it is best to have the scale repeated, and followed by three final chimes on the lower tonic at half-speed. This gives a sense of completion, as it forms a four-bar phrase.

The next experience is with the middle-sized bells. These are not so big and strong as the church bell; for them the children hold two imaginary ropes, one in each hand. Both hands move up and down as before, but alternately, while the children sing, "Ding-dong." The movements are now quicker and coincide with the walking speed known to the children. The scale is repeated as before with an extension of five chimes on the lowest sound.

The fairy bells are rung by quick hand movements with loose wrist, while the scale is sung at running speed to "Ding" as a series of quavers, one on each note of the scale. After it has been repeated, four chimes can be sung on the upper tonic, and a fifth on the lower tonic. This has a more fairylike effect than if all are sung on the lowest note.

When first giving this exercise the teacher faces the children, and shares it all with them, but after a little experience this is no longer necessary and children can be chosen to take her place. Proceedings can be as follows:—The teacher makes the movements of one of the three sets of bells and the children find out which it is. Each child joins in as soon as the discovery has been made, and then the words are sung in conjunction with the ringing of that particular bell. A leader is then chosen to ring the bell selected, and stands on one of three chairs which have been placed in readiness in a line facing the class, one for each bell-

leader. A similar test is given for each bell. The teacher then goes to the piano and plays the music, say, for the big bell. The child who represents this bell at once takes charge and leads the class. Everyone joins in except the other two leaders, who await their turn till the music calls them into action.

The exercise may be further developed by imagining two sets of bells, one close at hand and the other some distance away; so far off, in fact, that it sounds like a whisper. For this the piano is helpful, and the children can tell immediately whether the bell they are to ring is near or far away.

Children are always interested in bells, and they always enjoy this exercise. The leader has an important position and each has to be chosen carefully, because he sets the standard for the class. Children should be chosen who have steady hand and arm movements, loose wrists, and as far as possible, accurate singing voices.

These two forms of exercises, "Upstairs-downstairs" and the bells, are helpful in more ways than one. They give an outlet for doing and singing, each lending purpose to the other; they also give opportunity for individual initiative. All the same, the children's attention is focussed on what they are doing with their hands, and they are seldom conscious of their vocal response. A child, for example, may be so absorbed in making his hands go upstairs, that his song about it is just a monotone. Little by little, however, the voices do respond, so that the teacher becomes conscious of an ever-increasing rise and fall in the singing, corresponding with the rise and fall of the hands. By the end of the term there is no question about their increased appreciation of melody.

MUSIC TALKS

I USUALLY begin with singing in contrast to talking. I start by asking the question, " What is the difference between talking and singing ? " Interest is at once shown. Some children say, " I don't know," and others look wonderingly as if they had never thought of this before, as is indeed the case. I then tell the children that the best way to find out is to listen while something is first spoken and then sung. I usually keep to the same sentence, and link my thought to the coming day. I first say these words : " To-morrow will be Friday " (or whatever it is), " I hope you'll have a happy day." Then I sing the sentence, starting on the tonic D, rising from the fifth to the octave, and returning to the tonic, though not necessarily keeping to the tonic and the dominant. The children show that they know which is singing and which talking, but find it difficult to express anything definite in words. To help them, two " pictures " are drawn on the blackboard, one is a horizontal line, and the other an upward curve, starting from and returning to the horizontal.

On seeing these two " pictures " the children immediately know which means which. At last they put it into words something like this—" When you speak, the words go on and on like someone walking along a straight road ; and when you sing, your voice can go up and down like going up and down a hill." The children now draw pictures in the air with their hands to fit the teacher's singing or speaking. I find it best to keep to the same words throughout so that

the children's whole attention can be focussed on the contrast in sound.

Another " picture " is then added. This time it is a downward curve ending on a level with its starting-point. The children listen to hear the words sung to it. After this a little test can be given. The same words can be sung, either rising or falling, and the children will at once tell you which " picture " you are " making with your voice." They do so not only in speech, but with hand movements.

This is generally sufficient for the first talk.

In the next lesson, still with the same words, the music can rise from the tonic, return, go down and then come back to the starting-point. Or it can first fall, then rise. In each case a picture is made on the blackboard of the song-curve. This usually kindles the children's interest and makes them want to do their part. Soon one or more will want to sing one of the blackboard " pictures." Every form of expression should be accepted by the teacher and listened to without comment, yet with implied approval. It is wiser not to have spectators, they may smile or even laugh and so make the children shy and self-conscious. Further impulses will nearly always follow when the children's suggestions are dealt with in a sympathetic manner.

At about the third lesson the children may have as many as six different " pictures " on the blackboard and yet be able to decide without difficulty which one the teacher has sung to them. The words can be changed if desired ; but never in the course of a single lesson.

Other differing characteristics of speech and song can follow. For instance, the question may be asked, " Which is louder, talking or singing ? " Children nearly always say that singing is the louder, but

unanimously agree that you can sing loudly or softly, and you can also speak loudly or in a whisper. Examples are then given from songs well known to the children, which are first sung, then said. The order is important. It is through first singing a song and then saying the words, that the children come to modulate their speaking voices and make them first " wideawake " and then " sleepy," or *vice versa*.

One of their favourite examples is the song :

" I wake in the morning early,
And always the very first thing,
I poke out my head
And I sit up in bed,
And I sing, and I sing, and I sing."

The first two lines are said or sung in a whisper, after which the voices suddenly become wideawake. " I hear Thunder " with its " pitter-patter " raindrops lends itself to the same form of treatment. It also, of course, shows differences in speed. We remember that music can go slowly or quickly ; but when we speak we mostly find that our voices want to " walk " and not to " run." Here is another difference between talking and singing. The children will remember their speed songs, such as " The Pussy " and " The Dog " and try out the difference between singing and saying them. By this time they are ready to sing their nursery rhymes and other familiar songs, as illustrations of these talks, and also to make curvy pictures with their hands, as opportunity offers. Sometimes the period given to song revision can be spent entirely in making pictures either on the blackboard or with the hands, and then singing about them. At the end of the time the children realize the difference between loud and soft and express it both

in their singing and in their saying. They gain a feeling of intimacy with what they are singing, and probably become conscious of the possibilities of interpretation for the first time.

It is a happy coincidence when this part of the training is concluded at the end of the winter. For the next series of talks is about birds and belongs to the spring.

The children are now ready for fresh experiences. When they are asked who else can sing besides mothers, fathers and children, there is always someone ready to say that birds sing. The children are then told that each week we will think about a different bird and find out something special about its song.

The story of Tom going up the hill to see what he could find and then hearing the cuckoo ("Dulcimer Stories," page 34) awakens interest, of which the cuckoo is the centre. The talk that follows is the direct outcome of the story. After revision the teacher calls, "Cuckoo," and the children reply. Sometimes, in imagination, the bird is quite near, sometimes far away. After a few calls and responses, between teacher and class, from B to G, the call can be given at varying pitches, but should always be kept to the major third. The third to the first degree of the scale is best, but the seventh to the fifth can also be given. In a large class the children can be divided into groups and each can sing in turn.

When they are familiar with the call, and enter into the spirit of it, one child after another will come forward as a cuckoo and each will call in his own way, some high up, others low down. It is like a game to them; for as soon as they have sung their song the piano repeats it after them, and sometimes it is difficult to find on the piano. I remember Betty (aged five) singing as her cuckoo song G sharp to E natural, away

up in the treble, with the utmost clearness and ease. The most natural compass is between B and G, but quite a number of children go as low as D. Incidentally the cuckoo's song, with its two distinct notes, and major third apart, is invaluable as a test for children who have not yet developed their melodic sense.

The " coo " of a pigeon can come next, but this is dull compared with the cuckoo's call, as it is confined to a single sound. It does not give much scope for the imagination nor for pitch development. A single lesson, therefore, is enough. Nevertheless it has its value, because it shows which children can produce and hold a single clear sound. It is sung quietly, because the pigeon's song is always gentle. It is rather low and should not be pitched above G.

The thrush can come next and gives delightful opportunities for expression, but this talk to be natural must be the result of personal observation. A story paves the way. The children like to discover that the thrush sings three songs and each message is given three times over. So they agree that he must like each song very much to sing it so often. ("Dulcimer Stories," page 34.) This appeals to the children and helps them to enter into the spirit of the song. They love to have the words to it, for these help to fix it in their memory. Sometimes the thrush repeats only one word, such as, " Hullo ! Hullo ! Hullo ! " or he may sing, " I see you " ; at other times the music may be longer and may sound like, " Spring is coming." The children take special delight in the song, and listen for messages themselves, which they remember and bring to the class.

Sheila once brought as her thrush's message, " I'm pretty, I'm pretty, I'm pretty," and then made it say, " So are you, so are you, so are you ! " It is interesting to notice how easily words come for the

thrush's song. One must listen in the early morning to hear it at its best, and whenever possible a dulcimer or some other musical instrument (such as a bamboo pipe), should be at hand so that the song can be played and written down. The teacher's own experiences bring a sense of reality into a talk, and always make the children eager to discover the thrush's song and message for themselves. Experiences are then related and shared in the class.

In one lesson the teacher will sing the song to the children, who then repeat it, after which all will sing together. Another time the song will be played on the dulcimer or piano and words will be fitted to it. After this, first one and then another of the class will sing it. When necessary the teacher will give the support of her voice, but without the children noticing it. It is good to pitch the song quietly on the dulcimer or piano before singing it to the children, and at the end to play it after the children have sung it unaided. This is really a test to see how near the children have kept to the original *motif* and is particularly interesting when it has been repeated by one group after another. Also, children like to hear the little message played, to see if the music is just the same as the song.

With some children, the talks on birds and their songs end with the thrush, but there are others who can go on to the blackbird's song. It is best to give this to a small group of children, for it leads so delightfully to improvisation.

The blackbird's song is best heard in the evening, when other birds are silent. To my mind, he is like a poet ; he sings a beautiful thought, pauses to meditate and then continues his theme. It is more like a soliloquy than a song, each pause coming as though another thought had arrived which needed outlet. So the bird continues with thought after thought ;

always with a pause in between. One should not try to find words for his song ; it is the blackbird's own. Children like to have this idea passed on to them, and some show immediate desire for co-operation.

The children can be told that the song of the blackbird is very much like that of the thrush, but it is never sung more than once. Instead of repetition, there is a pause, then there is a little song, again a pause, then another little song, until at last the music comes to an end. The teacher will then start a little wordless song, something like the message of the thrush. After a pause the first child will add a thought, then another, and perhaps the teacher will give the next one and end the chain of song. (It is better to do this than to let the song lose its spontaneity by making it too long.)

These brief suggestions for talks on birds and their songs can be extended by any teacher to whom this form of musical teaching may appeal. I will end with a reminiscence. In a class of six-year-olds the subject of nightingales arose and I told the children that I had never heard one. Daphne at once exclaimed, " I have ! " and her eyes sparkled as though it were a very real experience. Almost without thinking I asked her if she could sing the song. She did so at once. It was the only time I had heard a nightingale, but I certainly heard one then. It was beautiful, but the strange thing was that that child was supposed to be unmusical !

Games are another means of developing a sense of musical direction. These will now be dealt with under the heading of " Pitch Games."

PITCH GAMES

THESE are a delightful form of pitch training. They are based mainly upon the scale, and practically all give opportunity for the children to discover something for themselves. This always means activity, and it also helps the teacher to find out which of the children are sensitive to pitch. These games can be introduced as soon as the meaning of "high" and "low" has become known to the children, and the words "up" and "down" have become familiar, for the first song consists of nothing but these simple words :—

"Up, down, up, down, up we stop,
Down, up, down, up, down we stop."

It may be sung from D to D; the only notes used are the octaves, first the upper, then the lower. Each child holds a stick with both hands, and moves it as suggested by the words. The teacher leads until the children are ready to take charge of the proceedings. It is interesting to see which children realize that they must keep their hands raised for the "up we stop," and lowered for the "down we stop." This at first is the main test for leadership. No reference is made to the singing, but the children soon show by their voices that they are responsive not only to the movement, but to the direction of the music, up or down.

As soon as a leader is chosen, he or she takes the

place of the teacher, but usually stands on a chair. The teacher goes to the piano and can play the music if desired. At the close, the teacher can play the upper or lower octave for the children to say whether it is up or down. They can also show which it is by raising or lowering their sticks. When it is done with closed eyes, it becomes a real test.

Another game " High and Low," can be played first in a simple and later in a more advanced form. Words suitable for five-year-olds are :—

" We can go up high,
We can go down low,
Now we're high. Now we're low,
Guess which we are now."

The children form a ring, if space permits. The " guesser " sits in the centre of the ring with head bent low, and eyes closed, but if the children are in rows he can sit instead in a chair with his back to the class. The song starts with hands down and knees bent, then hands and bodies are raised to their fullest extent, then bent down to the ground, after which they rise or fall accordingly to the words. The words for the fourth line are sung on the fifth note of the scale, then end by going " high " or " low," on the upper or lower octave. The guesser has to tell from the sound which has been done.

This game always appeals, and the children want to play it again and again. Two can be chosen at a time, one to be the guesser, and the other to decide whether the game should end " high " or " low." The decision is shown silently to the class by the raising or lowering of the outstretched hands. No comment is made on the singing, and a wrong guess is always taken in good part,—this keeps the play spirit

uppermost; but the children become increasingly accurate in their responses. Sometimes, at the beginning of the term, or when the game is first played, only two out of the whole class will guess rightly, but at the end of the term the majority will have no hesitation in saying which is "high" or which "low." Their voices correspondingly improve, and most if not all are able to focus upon the right notes.

"My Kite" is a good pitch game.

The music for this song consists of the ascending and descending scale, and a succession of upper and lower notes on the tonic. At first the kite goes up steadily; while it flies in the air the children run hither and thither (to upper D): they walk while the kite comes down, then finally run, and at the same time wind up the string (on lower D). It is exciting to pretend that everyone is in a field. Sometimes *all* the children fly their kites. One can get variety by choosing groups or letting one child choose a number of others to fly their kites, while the rest sit and watch.

These and other simple exercises are to be found in "Pitch Games" (see page 174), most of which, however, are intended for children over five years of age.

"My Balloon" is a similar game but its music is less simple. After the balloon goes up there is a brief interval of piano music without singing. The balloon then comes down because it needs a further supply of air. The children show by a sweep of their hands the size of their balloon when it has been replenished and is about to re-ascend.

Such simple songs engross the children's attention and are a helpful means of developing a sense of musical direction through imagination and movement.

SONGS

CHILDREN love to be sung to, especially four-year-olds, as before stated. At this age, they should be encouraged to listen long before they actually sing themselves. At the same time there should always be a sense of co-operation. The listener should not be an onlooker but a sharer. Each song should express experiences which the children can understand and enter into with enjoyment.

There are two outstanding types of songs which appeal to young children; the song which tells a story, and the song which gives opportunity for practical expression. Nursery rhymes frequently do both. Let us consider these first.

Why is it that these songs make such an immediate appeal and never lose their freshness? Assuredly it is because they are a natural heritage, handed down from generation to generation, and children are their rightful possessors. For this reason, if for no other, they are a part of the experience of childhood, and should be given from babyhood onwards. Each has its own story to tell. "Jack and Jill went up the hill"—then something drastic happened. "Little Miss Muffet sat on a tuffet"—then had her exciting experience. "Lucy Locket" had her tale of woe. Most of the songs are short, but each has its own personality. All the people in them have names and so they grow familiar, until they become lifelong friends. For many adults never outgrow their love

of nursery rhymes. They should be familiar to children even before school age is reached.

A singing class with young children is not complete without the inclusion of one or more nursery rhymes. The words, if not already familiar, very soon become so; as for the tune, some children get it gradually, but others absorb it as naturally as they do the words. Words and music should be kept inseparable, and wherever possible the traditional melody should be given. "Twinkle, twinkle, little star" is unthinkable without its own little tune. The music is just as much the rightful heritage of children as the words. Rhythmic appeal is present in every traditional nursery song; both words and music have their distinctive lilt. It is noticeable that a number of the tunes are in six-eight time.

Nursery rhymes appeal for their own sake and hold the children's attention without any need of active expression. Their very familiarity makes them loved.

Any form of physical expression certainly gives added interest but whatever is done must fit into the music so that the rhythmic flow is sustained from beginning to end. Sometimes this has not been realized. For example, a child becomes "Little Miss Muffet," and starts sitting on her tuffet eating her curds and whey; but sometimes the spider fails to appear and the song waits until he is ready to carry out his part. This upsets the rhythm and spoils the song. If the spider is not ready, the song can quite well be continued without him, and Miss Muffet in due course will be ready to run away. It is then the spider only who is disappointed. The story can be sung again, and when this happens the spider invariably appears up to time. It should be a principle that when a song is started it shall be continued to

the end. However, repetition is always desired, and in this way deficiencies can be made good. Remember that response to rhythm always comes first. Sometimes interest in melody seems long in appearing, where four- or even five-year-olds are concerned. Children take their own time, some are quick, and some are slow. Growth cannot be forced, but the teacher finds that while their attention is given to physical response they are unconsciously getting nearer to melody.

It is a case of " Leave them alone and they'll come home." In reality, however, the teacher does not leave them alone, she is watching them and guiding them the whole time, but the children do not know that. To the four-year-old, music should be associated with activity.

As regards action for songs, it need not always be walking, running or jumping. Quite young children find it easier to use their hands than their legs. Legs have bodies to support, whereas arms are comparatively free. This is one reason for supplying children with instruments such as bells, rattles and sticks. Perhaps the most helpful type of song is that which is connected with bells.

Bell songs should have definite purpose. The children should play their bells, not simply as an accompaniment to words or music, but as an essential part of the song. So the song must be about bells. The supplementary music can be played on the dulcimer or piano. The dulcimer is particularly useful, as the music is clear and bell-like. Piano music should be played an octave higher than voice compass, for this gives it a more transparent and bell-like sound.

Bell songs can be given to the children quite apart from their band lesson. All that is required is a good supply of bells and a solo sleigh bell. With a class of not more than twenty children, each child can hold

two bells, one in each hand. For more than that number one bell is advisable, otherwise they overbalance the music which accompanies them and supplies the melody. A wooden handle with a single bell attached at each end is preferable to a cluster of bells on a strip of elastic. The children have something definite to hold and to play, and the bells give a clearer ring.

A collection of bell songs has been written for young children (see Appendix). Each song consists of a single verse, with a little musical supplement. In each a child-leader plays a solo instrument during the song, after which all the children ring their bells. This produces the effect of solo and chorus.

These songs, though useful, require more than one group of instruments for adequate interpretation, and properly belong to the children's percussion band experiences, which are outside the scope of this book. Bells are a background rather than a foreground instrument, but a single sleigh bell blends well with the singing voice. Here is an example :—

" Bells go ringing, ringing, ringing
After we have ceased our singing."

Here one child plays a sleigh bell during the singing of the verse, then the supplementary music for the bell chorus follows as a direct outcome of the song. Even when a dulcimer is played, it can be heard, for it has a clear, ringing tone. (For further types of songs with bell accompaniments see " Bell Songs," page 174.) Children are quite willing and ready to have other songs with bell accompaniment ; these have to be chosen carefully so that the bell accompaniment has meaning. It will be clearly realized that in the realm of nursery rhymes " Mary, Mary, quite

contrary" will be suitable, while "Jack and Jill" will not. In the song :—

> "Bluebells have a fairy bell,
> Which they ring that we may tell
> Gentle spring has come again,
> After all the frost and rain."

The words seem empty without the gentle tinkling of bells.

We will now consider songs of a more robust nature.

Songs about animals nearly always call for movement. We have already been teaching rhythm through songs about cats, dogs and other animals. We will now use these songs in the period given to singing as distinct from exercises. (The distinction, however, is in the mind of the teacher, not of the children.) These songs can first be taken without their supplementary music. This is good when a song is first introduced, for then it can be repeated as often as desired without taking up too much time.

We will take the robin with its "hop, hop, hop." A child is chosen as the robin ; while the song is sung, he goes hop, hop, hop round the room, or within the circle of children. The song is quickly over, then another robin is chosen, and soon, in this way, the song has been repeated probably five or six times, and becomes increasingly familiar. The next time it is heard, it will be treated as an old friend, and added to the ever-growing store of songs. As soon as the children have gained sufficient control over their legs to move in time with the music and more especially to keep a uniform speed throughout a given song, they are ready to have the music extended. The additional bars of movement-music double the length of the song, and make variety possible. For instance,

the verse part can be dramatized by one child alone, and the supplementary music can give opportunity for group expression. This music can be played either on the dulcimer or the piano. The former is preferable for children under five years of age as the teacher is then in closer, personal touch with her class.

A little animal song which appeals to children, but is not expressed through movement, is called " Cats and Dogs." It can go on and on like a boiling kettle. It includes cats, dogs, sheep, cows, mice and can extend to birds and even insects. The first child may be a cat, and, when chosen, will stand beside the teacher, who sings :—

" There was a little cat,
Who said, ' Meow, meow, meow,'
And all the other little cats
Said, ' Meow, meow, meow.' "

(The first little cat is usually satisfied to say one " Meow.") A dog may come next and he says, " Bow, wow, wow." The sheep in his turn says usually, " Baa, baa, baa," and so the song continues, *ad lib.* It is always enjoyed although there is no movement whatever.

There are other things besides living creatures, which to children are inseparable from movement : such as clocks, see-saws and swings. These are all good subjects for song combined with action.

The clock, in the song of this name, starts by saying, " Wake-up ! " The message in verse two is " School-time " after which comes " Play-time," then " Tea-time " and last of all " Rest-time." This song is beyond the singing powers of four-year-olds, but one child after another likes to be leader and represent the clock. The only difference between the chosen

child and the rest of the class is that the leader stands on a chair doing the " Tick-tock," while the rest remain on the floor. Somehow everyone has to stand when a song is about a clock.

For " The See-saw," arms are straight out sideways at shoulder-level. These form the plank of wood, and the body is the centre of the see-saw ; the trunk and arms move to and fro according to the movement of the song :—

" Up, down, up, down, that's how the see-saw goes."

Each leader stands in the centre of the ring (or facing the class if no ring is possible), and where space permits all the children pretend to be see-saws.

" The Swing " requires very little space, as the hands simply move to and fro, at the side against the body. The leader stands apart from the rest, either in the centre of the ring or on a chair.

There are other types of songs which appeal to children. Sometimes a hymn can be sung by a teacher, and although there is no movement the children listen and enjoy it. A hymn always brings a spirit of restfulness.

Then there are songs about babies. They need not all be lullabies. A baby is not always asleep. There is one which the children love to sing in which the message is, " Wake up, baby dear, waken up ! " But whatever the subject, both words and music should be simple and direct, and each song have some message for its hearers.

There comes at last a time in the lives of the children when they themselves have an urge to sing. This usually happens suddenly and is a surprise to the teacher. It is a delightful experience and can be likened to the song of birds in the early dawn. On a

spring morning before sunrise there is silence, till suddenly a song rises out of the stillness. It is usually the thrush. Then there is a chorus of song, and every bird seems to share in the joy of it. The first time it is experienced it comes as a revelation to the listener. The first spontaneous singing of the children may be likened to the chorus of bird song, which comes out of the silence of the dawn.

It is usually at about the age of five that the children share in the singing. There will still, however, be active expression through movement, and for a time, doing and singing will still be inseparable.

By degrees the singing will come more and more into the forefront. It will produce a sense of well-being: a pleasurable sensation, rather than active happiness. That is achieved at about the age of six, and is the outcome of a conscious personal response to the call of music.

There is no need actually to teach a song to four- or even five-year-olds. A new song is just simply sung as a message to them which they understand, and to which they respond. The same treatment applies to a song as to a picture. A picture is shown, the children look at it, some will tell you what it is about, while others remain absorbed in looking. In the same way you sing a new song to them, and the children listen, some of them tell what it is about, others continue listening. It is a very simple matter for the teacher to accept each idea given by the children and repeat it in the words of the song, and join it all together until the words are complete.

For example, "The Apple Tree." The teacher first sings the song, and then asks what it is about. When a child says, "Apple tree," the teacher gives its context, "As I went up an apple tree," and then asks what happened next. The usual reply is, "The

apples fell down." The teacher therefore says: "All the apples fell on me." After this, some help is needed, and the children are told that the apples are picked up, to be put into a pie. "Picky pudding, picky pie." Then the children can be shown that some apples prove too tiny for the pie, and so the child in the song throws them away. The teacher throws imaginary little apples; and while she adds the words: "*Go you out bye,*" all the children do the same. The song is then sung again and the children are left free to join in or not as they feel inclined.

It will be found that some children chime in the very first time the song is sung, as though they could not help it. Others will listen and remain silent, perhaps even after the song has been sung and acted a number of times. This is largely a matter of disposition; it is natural for some children to make immediate response, while others absorb more slowly. A child cannot be forced into expression, it comes naturally, when it is ready. A child who is apparently an onlooker usually shows real understanding when at last he becomes articulate.

To return to the picture analogy. The first time the children look at a new picture, they see something, but not everything. If the picture is worth looking at they find more and more in it, as time goes on, and their eyes absorb it in detail. It is the same with song. You cannot expect them to know a song at first hearing. All the same, they do get something, and each time they hear it sung they absorb more. It is through repetition that familiarity is gained; but it should always be borne in mind that repetition as such may be monotonous, and may destroy the spontaneity of the song. This is one reason why the best form of song for young children is that which gives opportunity for child-leadership. The constant change keeps interest alive.

A great thing is for the teacher to realize when singing to her children that she is not singing a tune but giving a message. This will help her to sing the words clearly and simply, so that they have life.

A new song should always be sung at its proper speed. Sometimes the singer in her desire to make the words clear will change the speed and make the song too slow. This at once robs it of its character. A dancing song, for example, loses the spirit of dancing if sung at a walking pace. A frog cannot hop if the music drags slowly along. The words also should not at first be given without the melody, they should be inseparable for young children.

There is really no such thing as *teaching* a new song. It is simply giving the children something and letting them share it with you until it becomes their own. The piano is useful for song revision, but this will be dealt with later. First let me refer to a type of song which appeals to children at the age of five more than at any other period of their lives. This is the " Bed-time Song."

It was during the war that I first realized the need of such songs. I was at a school in North London. Air raids and alarms were frequent at the time, and after each disturbance the children came back to school with strained faces, showing lack of rest. Consequently we had more singing than usual, for it helped to remove the strain.

I then remembered that as a child I used to be very afraid of the dark, and used to sing myself to sleep if I did not hear music downstairs. One day I asked the children if they would like to learn a bed-time song, and I told them I used to sing one when I was a little girl. The average age of this particular class was five years. Betty was amongst these children, she was very musical and also extremely sensitive.

The children all wanted to learn a special song to sing in bed, so a simple little lullaby was taught. That same evening I was in Betty's home. After she had gone to bed, her mother and I sat at the foot of the stairs to listen. After a short silence a song was started, and every word was heard clearly:—"Lullaby, lullaby. . . ." But the song was interrupted almost from the start by persistent yawns. They were as audible as the song. Yet strangely enough, the song was then sung all over again without a single yawn or pause of any kind. Then there was silence.

The next day when opportunity arose, I told Betty that I had heard her song, and I asked her why she had sung it twice over, when she was so sleepy the first time and kept yawning. She replied: "You see, auntie, Teddy and Bunny went to sleep the first time, but Jackie *wouldn't* go to sleep until I had sung it again." (She always had her family in bed with her.)

After teaching the first bed-time song it is interesting to let the children choose from a number of others. The choice may lie between "Jack and Jill," "Twinkle, Twinkle," "Jack-in-the-Box," or a little evening song. After a little thought the children always decide upon a sleepy song because a wideawake one would not make them want to go to sleep.

A hymn can be a pleasing choice, but the words must be restful and childlike. I remember on one occasion playing an evening hymn, which had seemed to me quite suitable, when suddenly with a shock I became conscious of the implications of the words the children were singing:—

"I do not think I'll be afraid,
When shadows softly creep,
God only sends the quiet night,
That we may go to sleep."

I nearly stopped playing when I pictured the part "When shadows softly creep," I jibbed too at the negative suggestion "I do *not think* I'll be afraid." Since then I have always left the verse out when that hymn has been chosen. The word "fear" suggests fear, and it is so easy for the children to be afraid of the dark. It is always the words of a song or hymn which are remembered first. They live in the minds of the children long before the melody has sunk in.

Children greet a new song with delight if it is suitable and taught wisely. "Padding" in any form is not only unnecessary, but undesirable whether in exercises or songs. On one occasion a student when giving a "criticism" lesson, started with great zest by telling the children a story. It concerned a boy and a girl, who went along the road, then down the lane. They found a gap in the hedge, and, getting through it, found themselves in a field. In the distance they saw a house, but when they got near it they saw that the walls had tumbled down, and there were only eight steps left, so they went upstairs until they came to the top step, and then ran down again. And the story ended by turning it into the usual exercise about going upstairs and downstairs. It was indeed an anti-climax for even the story was turned into ruins! It was like reading a thrilling newspaper incident and then seeing the letters ADVT. at the end. A story can be a delightful means of song revision, but the song must be the natural outcome of the story.

Song revision enters into every singing lesson, for as soon as a song has been heard for the first time its introduction can be regarded as revision. The children should always enjoy their singing-time. Variety of approach, however, should always be aimed at, and each lesson should have some special form of song

revision. This is a very simple matter and the following suggestions may be of help.

A number of my dulcimer *stories* are associated with songs. When these are used, the story should be reserved until just before the singing period. For example, in the dulcimer story entitled "A Bed-time Song," Jack and Molly learn—"Now the Day is Over." The children sing this, after the story, and it may also become *their* bed-time song.

The story about Granny who gets caught in the rain, and takes shelter in Tom's school, can revise more than one song. For she hears the children in Tom's class sing not only "I hear Thunder" with its "pitter-patter" raindrops, but "Baa, baa, Black Sheep!" and perhaps several others.

A picture is another delightful means of bringing to remembrance a special song. Nearly all teachers collect pictures for their children: these may include elephants, dogs, ducks, frogs, mice and even snails. A number of pictures can be chosen, each related to a special song. One by one they can be pinned to the blackboard; sometimes the teacher, sometimes one of the children will choose the picture.

The children's playthings, such as toy rabbits, mice, etc., are even more attractive than pictures. When these are available the leader, instead of expressing the song in movement, may prefer to hold the toy animal while another child is deputed to take the active part.

Tapping out the patterns is another interesting means of song revision. Children are very quick to discover which song the teacher is "singing inside herself" while she taps it, one hand on the other. She may name two songs and tap one of them, for the children to discover which it is. She must of course choose good contrasts such as :—

" Twinkle, twinkle little star " *versus*
" Hickory, dickory, dock."

This to the children is a game. As soon as the right song is discovered, one child after another will join in, till everyone is tapping. Some will sing it. But they are encouraged to sing it first with their hands, and afterwards with their voices. The choice between two songs soon proves too easy, and therefore three or even four can be given. Soon a child can make the choice out of a specified number of songs. (The chosen one will need, however, to be tapped by the teacher side by side with the child-leader, for the sake of the rest of the class.)

Nursery rhymes are usually the best for this method of revision, not only because their words are so familiar, but because their music is so outstandingly rhythmical.

The children also like to choose *their own songs.* This leads to all sorts of quaint experiences. On one occasion the first child chose " The Apple Tree," the next three leaders in succession chose the same. A change was made by the fifth child choosing to go up a cherry-tree, but it was really the same song over again. This set everyone thinking along the same line, and one tree after another was selected, until at last the holly-tree was named. But we decided that you could not climb a holly-tree, so it was discarded.

Quite often when the choice is left entirely to the children, one or more will decide to sing about going upstairs. This is not regarded as in any way unusual by the rest of the class. Anything is a song to a child, which has words and music.

Melody tests also have their place in song revision. For these the children prefer the dulcimer to the piano ; somehow it is more intimate and personal.

Children do not recognize a song so readily when played, as when it is tapped. On one occasion, for instance, a class of five- and six-year-olds was told that either " Twinkle, Twinkle " or " Hickory, Dickory, Dock," would be played on the dulcimer, and they were to find out which it was. It was " Hickory, Dickory, Dock " that was played, but the children failed to distinguish it. Some gave one title, and some the other ; there was no feeling of certainty. And even when it was played a second time, it was the same. I did not want to tell the children, however, and so we talked about the songs, and stepped them with our feet. We found that in " Twinkle, Twinkle " the music walked and then rested, and that it went on doing this the whole time, while in " Hickory, Dickory, Dock " the mouse ran up the clock and the music ran as well. The children then settled down in their places again and listened to the dulcimer music, and everyone realised immediately which song was played. It was the movement in the music and not the melody which gave them the clue.

This incident is outstanding in my memory, because it made me realize that movement came first, and was consciously realized by the children before melody. I also discovered that a tune was more easily recognized when sung, than when it was played on the dulcimer or piano. The reason for this is, I believe, that when you sing to the children your voice is in sympathy with the class in a way the instrument cannot be. One is reminded of the sympathy of one instrument with another, when a note struck by one instrument causes the other to vibrate to the same sound.

Nevertheless the children's ears are soon able to concentrate upon and follow the melody line in the dulcimer music. But it is when they reach the age of six that they are able to tell not only which song but

which fragment of the tune is being played to them. Instead of playing the tune the teacher can sing a song to " lah " or hum it gently. Humming is really preferable. The children are not told anything about the song, or even given a choice between two or more. If the melody is hummed gently the children join in as soon as they find out what it is, some, in fact, join in without any consciousness at all of what they are singing, but that does not matter.

The fairy bell (see page 54) can come into revision. One child and then another chooses a song, and in place of words it is sung to " ding, ding, ding," because the fairy bell always makes that sound when it is played. Each leader stands beside the teacher, while the rest of the class sit and ring each song chosen, as though to the accompaniment of fairy bells.

This form of expression is distinctly good. The children's movements give clear proof of varying stages in rhythmic development. Some keep to the beat while others express the pattern. All are in time and there is no discord, even if the voices do not altogether blend. Children's voices at this stage may be likened to the waves of the sea ; some rise, some fall, but all keep together in continuous rhythmic flow.

Conducting is another form of song revision which always calls forth active response whether it is connected with band or singing lesson. It necessitates leadership and children enjoy this way of exercising authority.

When conducting is used for revision the class is divided into two groups, with a space in between. Coloured sticks are given out ; the children on one side of the teacher have two red sticks each and those on the other, two yellow ones.

The teacher, facing her class, gives the name of

each song without comment; for the test is in conducting only and attention is focussed upon that. Each song is first sung unaccompanied and conducted by everyone. The teacher chooses a child who while "singing with the hands" is absorbed in the song and shows powers of leadership and of interpretation. The chosen child becomes conductor, and the teacher goes to the piano. But before going, she makes sure that each group remembers its rôle. This is usually a simple matter, for the song follows the same sectional interpretation as in band playing and the children know that red sticks always represent rattles or drums, and yellow ones bells. The children to the right or left of the conductor sing the parts allocated to rattles and bells respectively. The conductor leads one group, then the other, and a song sometimes ends by all singing together. Two groups and occasional massed singing are well within the powers of five-year-olds.

Nursery rhymes are ideal for group interpretation in the simplest form. "Polly Put the Kettle on" is the easiest. Red sticks usually represent Polly and yellow, Sukey.

The next song may be "Little Miss Muffet," the two groups being Miss Muffet and the spider. This usually ends with massed singing for when Miss Muffet runs away the spider is still there.

"Jack and Jill" is another favourite, but this requires careful handling. It starts with everyone singing together, then Jack's group and Jill's sing in turn. It is much easier to go from sectional to massed expression, than from massed to sectional; for when once the children start together they want to go on together.

Should the children find it difficult to keep to their own parts, rhythm sticks are helpful as a reminder. These can be tapped, first by one group, then the

other, while the words are said by each in turn. It is best for the teacher to conduct if any confusion arises. If a child proves inadequate, nothing need be said—the song will simply be repeated with the teacher leading it.

Some children are born conductors and show leadership at once. Others are unable to hold attention, but nearly every child wants to conduct, even the timid ones. It is usually the sensitive child who is most musical and best able to interpret the mood of the song. Sometimes it is well to have the preliminary conducting done with eyes closed. It is then discovered which children have caught the spirit of the music from the song itself, and which through watching the teacher's movements. When children are only just beginning, it is wise for the teacher to share in the general conducting and singing, observing her class with a view to choosing a fresh conductor.

Group singing is of definite musical value, it helps the children in their interpretation, it also gives training in phrasing. It is noticeable that in their conducting the children at first respond to the beat throughout the song. But soon they begin to realize both movement and repose, consequently when the music rests their hands rest also. The mere fact of conducting first one group and then the other, helps them to gain this realization of sound and cessation of sound. In due course the pattern shows in their movements (though this should not be encouraged in too great detail) and their hands express the meaning of the song.

For conducting in the singing class there is the same formation as in band playing, but with this difference, that the children can be divided into two equal groups. This gives balance to the singing.

The reader will realize that considerably more

attention has been paid in this section of the book to revision than to song teaching. When a song has been given to the children and accepted by them it becomes increasingly familiar to them through revision. It is for this reason that various types of revision have been suggested. Variety always adds to interest, but it should be remembered that it may dispel concentration. Consequently, the special form of revision decided upon should be kept to throughout this part of the lesson. If conducting is chosen, every song should be conducted ; the same applies to humming, dulcimer playing, singing with the feet, or whatever form the revision may take. The need for variety is met by the choice of songs.

CREATIVE MUSIC

We now come to something entirely different from any previous experience described. We are going to consider the possibility of music of a spontaneous character which is dependent entirely on the creative urge. To those to whom it will appeal there is something precious in this experience; but creative expression must come from within as a real urge, and not as something which ought to be given to the children, for it can seldom be prepared in readiness for the next lesson.

It is some years now since I had the desire for spontaneous expression of this nature, but the urge still comes periodically, and my experiences follow, in case they may be of interest and help to others.

The first was on a winter day; snow was everywhere, and simply had to be introduced into the singing class. The children were asked if they would like to make some music about the snow. The desire was unmistakable. We looked out of the window and saw the snow-flakes falling, then we thought about the kind of music that we could make up for the falling snow-flakes. We found that it would be gentle, light, and also be high and come low down. The music would go on and on, just like the falling of the snow-flakes at the moment. While talking in this way about the snow-flakes and watching their fall, gentle music came to me and we all hummed it while we tiptoed about the room, and our hands moved to express the tiny flakes. The music was very gentle and while I sang

the children sang with me. When the music stopped we continued to think and talk about the snow. We looked out of the window again and this time looked at the snow lying on the ground. We decided that the next part of our music should be about the snow that had fallen. The children said that the music would be very quiet and very still, for the snow looked as though it were asleep. We then lay on the floor as the snow and sang, or rather hummed, the gentlest music possible. We then returned to the snow-flake music and the children flitted about the room as before. Something else was needed to complete the picture, so we decided to play at snowballing. The children's mood instantly changed and they became full of activity; they decided that the music would be wide-awake, jumpy and quick; because when you threw a snowball, you would run away from one, or you would run to make another one. The music rose to the occasion and was full of life and fun. You could hear the snowballs being thrown, the children running about and dodging them, or making fresh ones. Excitement was intense, when suddenly the music changed, and we ended up with the snow lying on the ground. It was a delightful experience; it came with the snow, and could only belong to a snowy day, and possibly only to a lovely garden, and large, low windows. (For music, see Appendix, page 174.)

Mist and sunshine bring another experience vividly to mind. When going to demonstrate with children at a Training College, I left home in the morning in a dense white fog. There is always something mysterious about a fog, and there was a deep sense of mystery that morning. About mid-day the sun suddenly appeared and the country through which the train passed was radiant, bathed in sunshine. This impressed me so strongly, that I felt that the experience

must be shared with my children. The demonstration was given next morning, and it happened to be misty again. The children and I talked about this and we all agreed that it made everything seem sleepy, and was like a white veil. You could not see the trees or even the grass because of the mist. We talked about sunshine, remembering that it made everything wide-awake and happy. We decided to make music about the mist and then about the sunshine. The mist would come first and would be sleepy, gentle and quiet. We started with gentle music and some of the children bent low, others lay on the floor, some crept quietly around as though they were trying to find their way. I think that some of the children even had their eyes closed. They were humming but the sound was so gentle that it fitted in as an under-current to the music which I made. Suddenly the music changed, and an electric thrill seemed to go through the children ; the music sparkled and they danced and ran about and showed the joy of sunlight in their movements. The music did not last long, but it belonged to the mist and the sunlight. Once created such music can be used again and again. Here are examples of such use.

Birds are always associated with music in children's minds, especially in the springtime when they are particularly active. When children think about music and birds, they usually want the birds to be flying about. The best thing is for the children to move round the room first, and pretend to be birds themselves. Their hands instinctively move to and fro, so we capture this movement and put it into our music. Everyone then sings, flying around with outstretched arms like birds in flight. We then think of other things that birds can do ; they sleep, and they hop about on the ground to find their food. Searching for food usually makes the greater appeal, so we turn our thoughts to

birds hopping about on the ground. The music for this has a staccato movement, with pauses in between; after this we decide that it is time to rest, and so the birds settle themselves for sleep while the music is hummed as gently and restfully as possible.

The same theme can be used for each part of the music, starting with the flight. It is largely a matter of contrast in movement; there is a swing and lilt in the flying music, which is in six-eight time. For the hopping movements the theme is expressed in staccato form, with a pause at the end of each phrase. The sleepy music is for humming rather than for song. (Music, see Appendix, page 173.)

Sometimes in early spring the sight of a bulb in full bloom, or a cluster of early flowers, will bring the desire for music. We think of the flowers as we see them, fully awakened, fresh and lovely, and we liken them to music which is a song but has no words; from this we go to the bulb, in which the flower has been cradled while it was fast asleep under the ground. After the talk, the music usually starts with the flowers fast asleep, so the children, in imagination, lie still in the flower-beds, while hushed and sleepy music is hummed; then a happy song is heard, and the children wake up and become flowers. Some spread their hands as though they were leaves and all are wide-awake and happy.

Raindrops and sunbeams are also a source of inspiration. Raindrops in music and movement are always matter-of-fact, they come down straight from the clouds until they reach the ground. The children show this by hand movements and by taking tiny steps, whereupon we make our music accord with the raindrops as expressed by the children. There is not much tune about the music, but it is quite realistic, and suggestive of rain. Sunshine is a contrast, and

downward movements give place to upward curves. The children dance about and sing something which makes them think about sunshine.

Once the children and I shared an experience about a bunny. It may have been through a story told or something that was actually seen by one of them. In any case it left them with a vivid realization of a bunny scampering hither and thither, and suddenly stopping. Then up bobs his tail !

Butterflies flitting hither and thither, then resting on a flower, make a delightful picture for the children to think upon and to express in music. In fact a number of experiences will suggest music when once the mood has been roused. This depends upon the children, one group may be responsive, but another may not have the slightest inclination this way. A sense of co-operation is essential ; the children must be just as keen as the teacher, and just as much sharers in the music-making. The inspiration comes from the children, quite as much as from the teacher or parent who is privileged to share in the experience.

Although the melodic theme is supplied by the adult, the children create the movements and moods which give life to the music. They also join in with the music although unconscious of what they are singing, their interest being absorbed in the movements they are making.

Creative music of this nature should be shared with children under seven years of age rather than with older ones. Self-consciousness is a hindrance. The children must be so absorbed in what they are experiencing that they are oblivious of their surroundings. Five is, I believe, the ideal age for this experience. But the urge only comes now and again, and therefore creative music of this nature cannot be given a definite place in the musical development of children.

PART II

MELODIC CONSCIOUSNESS
(The Six- and Seven-Year-Old)

Music is of continuous growth. With young children this is almost imperceptible. They enter with zest into whatever the musical activity may be and their response to it is spontaneous whether it be familiar or otherwise. On the whole, music is still something which they take for granted. It creates a sense of well-being, rather than of conscious happiness.

By degrees the spirit of the class changes and the children become more individually alert. One child after another has a favourite song, or shows in some way that music has a personal appeal. There is usually one child who takes the initiative by showing a keen desire for something special. Others follow suit and the teacher soon has difficulty in coping with the various choices of the children. Individual choice has now taken the place of general acceptance.

This usually begins to be apparent when the children have reached the age of six. While five-year-olds are still absorbed in bodily activity, to a group of six-year-olds music has more than one outstanding appeal. Attention can now be directed first to one form of expression and then to another, and wholehearted attention will be given to each in turn, provided that the music is within the limits of the children's interests and powers of achievement.

The reasons for this undoubted and manifest development lie in the natural characteristics of a six-year-old. Such a child has usually been to school for one year or possibly two. During this period his horizon has continually widened, his mind has rapidly developed and he has gained ever greater power of concentration. When his interest is aroused it can be held for a considerable length of time. He is still swayed by his imagination but he has become conscious of himself in relationship to his surroundings. From being an individualist, he has become ready to share with others, but there is in him also a keen desire for achievement; this is shown in self-assertion including the taking of personal initiative. This ever growing consciousness of himself makes him responsive to other things that appeal to him; and among these music may be included. Likes and dislikes are now apparent, and music can, and indeed does, become something which is to be consciously enjoyed. This is the time when an individual response is shown and music is enjoyed for its own sake.

Music now has more than one appeal to children, it calls to them in various ways; with some it is the band that attracts, with some, dancing, or with others it may be story and song.

There is nearly always one outstanding appeal which leads to personal response. Here are a few examples from my experience.

Michael was an interesting child, his mind full of engines, aeroplanes and anything that could be worked by machinery. Music obviously had no place in his life, and lesson after lesson passed by without any definite response; he was always good but far too passive. One day a little story was told about the bluebell fairies. They and the other flower fairies were invited by the King of the Flowers to come to the

Princess's party. Each group of flower fairies had to prepare its own dance. The bluebell fairies watched their flower-homes and saw them sway in the breeze. This is how they learned to dance. It was *their* dance that the princess found most beautiful. She said that it was just like the bluebell flowers swaying in the breeze.

Music illustrated the story, and it ended with a delightful bluebell dance. A few days afterwards Michael came to me and said, " I saw the bluebell fairies dancing in my garden last night." Music came to Michael in that way, and he was always keen and receptive afterwards.

John came to school when he was six and he was prepared to be up against everything. At his first band practice he was given a triangle to play, and at the end of the lesson I asked him how he enjoyed the band, and he said, " I hate music." I told him that I thought he would make a fine conductor, but that we should soon find out. At the next lesson he had a drum and was obviously pleased, but tried to hide the least sign of satisfaction. During the practice, another child, Gordon, played the piano and accompanied the band for one of Dr. Carroll's " Scenes at a Farm."

The next week John's mother appeared and said that John wanted to have piano lessons. I asked her if it were entirely of his own choice, and she said that he insisted on having the lessons, although she did not want him to start at present but to wait until the next term. However, piano lessons were given, and John said one day that the reason he wanted to learn was that he wanted to play for the band like Gordon. It may have been a term later when he said quite seriously, " I love music."

In one music class, the children had a great desire

to sing solos, so much so that part of the lesson had to be set aside for this. The singer could always choose someone else to sing with him, and quite a number of children felt the need of support, and chose a partner. But as time went on it was noticeable that an increasing number of children wanted to sing alone. One day a new arrival wanted to sing, and she did so. The children listened intently, for her singing was beautiful ; she was unconscious of this herself, as she was absorbed in her song, but the children recognized her gift. (The melodic appeal was very strong in her case, and it seems likely that she will become a singer.)

Betty could sing, and did so very sweetly and accurately, but it was in dancing that she excelled, yet she did not want to dance before the others. It was in her home with someone at the piano, and the door closed that she danced by herself and to herself. She was just like a fairy. She had her favourite music, yet never repeated herself by making one dance like another.

Peter, who had just joined the band, was an only child, and not used to other children or to music. He played in an abstracted way as though his attention was not really given to what he was doing, he just played an instrument because the others did. One morning, we had " Duncan Grey " as a new band piece. I saw immediately that it had got hold of Peter so I asked him to conduct. Although the music was new to him, he flung his arms forth vigorously and really did conduct and lead the band. After that the children always associated that music with Peter. He certainly regarded it as his special property. " Duncan Grey " was a favourite piece, but Peter was always the first conductor, the other children having their turn afterwards. In his case, I am sure that this was right because it was through " Duncan Grey " that music

came to life for him. This choice of a favourite piece or song is shown more in band practice than in any other type of musical training, and is distinctly helpful when a concert is approaching. Each child wants to conduct, there is no question about that; and each child also knows exactly what music he wants to conduct.

A concert programme I find can more easily be arranged with six- and seven-year-olds than with any other group of children; especially when the band does not consist of more than sixteen players. Each child wants to conduct and simply chooses his or her favourite song or band piece, and it is surprising how they will all fit in when making the programme. The teacher, however, does her part by preparing a well-balanced selection of music for the children to learn.

Variety of approach to music is essential at this age and each child should have opportunity for musical expression in as many ways as possible. Singing, band, rhythmic movement, story and picture-interpretation, each and all have their appeal. Each child makes a personal branch to one aspect or another of music. When once this personal response has been aroused the children are ready to enter more fully into music, for when one door is opened it must inevitably lead to others opening. Appreciation of music has now developed from a passive to an active state of consciousness. The roots have spread downwards and the shoots are ready to appear above the ground. Unconscious has now developed into conscious growth.

LESSON OUTLINE—STAGE II

A LESSON for six-year-olds will now be outlined, and each part will then be dealt with in detail under the headings of :—

COLLECTIVE MUSIC
INTRODUCTION TO HOME
RHYTHMIC MOVEMENT
PITCH GAME
SONGS.

COLLECTIVE MUSIC.

The lesson starts with each child being given a train belt ; this consists of a length of red braid with a large button at one end, and a loop at the other. The children always button the train belts in front. They then link themselves together to form a train. They are now ready for the game. An engine is chosen, also a guard, and they sing the words :—

" Our engine's hitched, the signal's down,
We're ready with our train ;
And now we're off to London Town,
There and back again."

The train then starts and the accompanying music consists of the ascending scale, ending with a single sound on the upper octave, usually D. Here the train

stops. The return journey is made to the descending scale, and the train as nearly as possible retraces its steps. This game is always enjoyed and the children want it again and again. A new engine is chosen each time ; and before the train starts the teacher sees that each carriage is hitched securely, each child holding with both hands the belt of the child in front. After the train journeys, the class is ready for pitch training.

Introduction to Home.

The children can be told that they are going to find out something new about going up and downstairs. They are going to see how many stairs there are from the bottom to the top, and make a picture of them on the blackboard. The teacher then goes to the blackboard and tells the children to sing about going upstairs and to make the music walk, so that she can make a line for each stair while they are singing. With one hand in the lap and the other in action the children sing " upstairs, upstairs——" until they reach the top. The teacher makes a horizontal line for each step taken, and each line decreases in length like the lines on a dulcimer. The steps are then counted and found to be eight in number. The figures 1 to 8 are added to the lines.

A talk about " Home " comes next. This is a new topic of considerable importance. The children find that they begin their day at home and end it at home, and they do so because home belongs to them and they are safe and happy there. The teacher tells them that it is very much the same with music ; it likes to start at home and to end at home, and it does not sound finished unless it goes home.

The children have now to realize this for themselves. This can be done in a very simple way by letting the

children say " Home " for the first and last of the musical stairs while the scale (usually that of D) is played on the dulcimer or piano. The word " Home " is then written beside the first and last lines on the blackboard. Meanwhile the teacher tells the children that home is not always downstairs but can be upstairs as well, because some people live upstairs while others live down. This point may seem unnecessary but it helps the children to realize that " Home " applies just as much to the top as to the bottom step of the musical ladder.

The children sing their exercise about going upstairs and downstairs as before, but now follow the blackboard picture and they sing " Home " for the first and last steps. While they are singing the teacher points to each step in turn. Having sung the scale to walking and running speed, the children also can jump from one home to another. The teacher also shows them which steps are used for two, also for three jumps, by putting a little star by the third and fifth steps of the scale.

This is sufficient for this part of the first lesson. In it the children not only sing about going up and downstairs, but actually see on the blackboard-picture the direction in which they are going with voices and hands. It sounds quite natural for them to sing the word " Home " at the beginning and end of each journey, but the children have yet to prove for themselves that the music really does want to go home. This is realized in the next part of the lesson.

The teacher now goes to the piano and plays the scale of D, for this is usually the key in which the previous exercise has been given. She now tells the children that she will play some music, and they are to find out exactly when it goes away from home and when it comes back again. When there is a gap in the

music, and it stops, they are to fill in the gap, and make the music go home to the bottom step. All they have to do is to sing " Home " on the right note.

A series of notes is then played, probably the half-scale up and down. The gap comes when the next note should obviously be the tonic, and the children fill in the gap by singing " Home." The result is usually satisfactory and most of the voices show a sense of tonality. A few more tests are given of a similar character and each one is completed with a unanimous return to " Home." The upstairs " Home " can then be treated in a similar way, but it is usually left until the next lesson. As the children have now been sitting for some time and are ready for active movement, speed contrasts will follow.

Rhythmic Movement.

The children are arranged for this in three groups and each is to represent a different speed ; one group will express walking, the next running and the third jumping music. This exercise is familiar to the children, but hitherto they have simply stepped the music without consciously realizing what music was being played. The teacher now links their movements with the musical ladder on the blackboard, and tells the children that the music that she will play will keep going upstairs or downstairs, step by step. In order to make this clear the teacher sings the first exercise and points to each step on the blackboard. The first exercise is in walking speed, and so she sings and points | 1.1 | 2.2 | 3.3 | 4.4 | ——, and stops with a single sound on the top step which is now regarded as the upstairs " Home." The next exercise will be running. Here the word " running " can be sung instead of numbers to the descending scale with four

running steps on each step of the ladder, until home is reached, again as a single sound. Jumping is confined to the first, fifth and eighth steps, played in varying order. This preliminary exercise makes it clear to the children that whichever music is played, upstairs or downstairs, it will start and end at home.

Exercises are now played on the dulcimer for group expression. Coloured sticks are still in use, and now blue can be added for a third group. Each group has its own music to follow and to step; running, walking, or jumping. Red sticks may run, yellow walk, blue jump, in turn. If time permits the order can be changed.

After this comes a pitch game.

Pitch Game.

A test enjoyed by the class and regarded as a game is called "High and Low." This has already been mentioned in a simple form (see page 64), but now the test includes the fifth degree of the scale. The words are likewise extended :—

"We can go up high;
We can go down low;
Also we can stay,
Just about half-way,
Now we're high,
Now we're low;
Guess which we are now."

Hitherto, it has been a game, without the direction of the music being fully realized. The teacher now shows the children by means of the eight lines on the blackboard, just which steps are used—Home, 3. 5. Home. Each of these steps has a star added and the game is played in a different way. A leader is chosen, he goes

to the blackboard, and points the direction in which the music goes from start to finish—for it is he who decides whether the last line shall be " high," " low " or " half-way." Another child is chosen as guesser, to say where the music ends ; this child stands behind the blackboard.

For this test, movement and song are inseparable ; while singing, the children move arms and bodies up and down in time to or in accordance with the words and music. The formation is now one or more semi-circles instead of the complete ring, so that everyone faces the blackboard.

Songs.

Songs also give opportunity for the children to realize that the music likes to begin and end at home. This can be made a very interesting experience. There is no need to keep to the same key, the children know by this time that each song can have its own special home. The first song may be " Twinkle, Twinkle " ; this will probably be sung in the key of F. The teacher plays chords to establish the key, then plays the first note on the dulcimer, and then gives the dulcimer into the charge of one of the children so that the same note F can be played at the end, to see if the song really does go home. The song is then sung, and when it is finished the children listen to see if the last word they have sung is in tune with the music played on the dulcimer. It is best for the piano to be played for the accompaniment, so that the children's voices can be kept to accurate pitch. This establishes confidence at the start, though later on singing without the piano gives added interest.

The next song may be " Lavender's Blue," for it is best to keep to short and thoroughly familiar tunes.

Another child is chosen to play the home sound at the beginning and end of the song. This is a great game to the children.

The next test should come in another key and could be " Pease Pudding Hot." This song with its four-note compass can easily be taken in the key of G. The whole song can be sung twice, the second time in two halves, the first part sung by one and the second by another group of children. The leader chosen to play the dulcimer now makes an added discovery and finds that the music goes home half-way through. Everyone realizes that it is because the same tune is sung twice over, although the words are different.

There may not be time for any more songs, and although the children have not learnt a new one they find that those they know so well have given them something new and interesting to think about and discover. The word " Home " has now become real to them in music as well as in their everyday lives.

DEVELOPMENTS

In the lesson just outlined it will be realized that each part is related to pitch rather than to rhythmic perception. As soon as the thought of " home " is linked with music, the children's attention becomes more and more focussed upon the direction in which the music is going. Home becomes a focus of attraction.

Although modern music tends to disregard the key centre, it is a necessary foundation for young children, who need, in the beginnings of music as in all early experiences, a sense of security. Home must not, however, be emphasized to the exclusion of everything else. It is there, but sometimes it is better for the children not to think about it, but to become absorbed in another element in the music. This applies particularly in the case of children who do not naturally respond to melody, and who are not yet singing in tune.

It is inevitable that some children advance more quickly than others. This is particularly noticeable at about the age of six, and care should be taken that the achievements of the few do not make the rest feel inferior in any way. The rate of progress should be kept as uniform as possible.

Variety of material is helpful from every point of view. It is often the child who apparently has no ear for melody who can enter most fully into the spirit of piano music. In band playing this child will probably conduct, not so much with vigour, as with insight and delicacy.

The story of John (page 8) is an example of the type

of child who is sensitive to music yet unable to express himself through singing. Every class has children of this type, therefore opportunity should be given even during the singing class for other forms of response. Pictures are helpful in this respect. It will be realized, however, that the teacher's aim is to lead from rhythmic to pitch-perception. The opportunity has now come to develop and establish a sense of tonality.

COLLECTIVE MUSIC

It is still helpful for the children to start the lesson by joining all together in something of a rhythmic character. In this way the class is united as a whole before it is divided into groups.

The train game always holds the attention of the children, in fact they want it week by week, and always ask for it.

The train should not consist of more than twenty children. If the class is larger than this, two or more trains can come into action. For a class of over forty children three trains are advisable. In this case each group will be distinguished by train belts of a different colour. The first is red, the others usually blue and yellow, as these three colours have become familiar for group expression with coloured sticks. While one train is moving the others remain stationary: this word can be taken literally for the children naturally think of themselves waiting in a station for their train to go. Other destinations will be given as well as London. The children who are not in active movement will join in the singing, and thus form the chorus. It is the steadiest child each time who is chosen for the engine; this has a quietening effect on certain children who might otherwise spoil the train.

The singing part which precedes each journey also

has a quietening effect. In one class, there was a child who would push the others and try and upset the train. She proved a difficulty until one day she said : " You never let me be the engine ; why can't I be one ? " The answer was that as soon as she was steady enough she would be ready to drive the train. This had an immediate effect and Rosie became one of the steadiest carriages on the line.

The train game serves as an example of pitch training in which rhythm is in the foreground.

Another form of music which the children enjoy goes by the name of " Varied Speeds." In this the music changes from one speed to another. Start with walking, go to running, slow walking, and then to hopping, jumping and skipping. As this is in the nature of a test, it should include only movements with which the children are thoroughly familiar.

Skipping is mentioned last. Some children are taught to skip at the age of five. It then proves an effort, yet almost every child can skip quite naturally by the age of six. Some teachers wisely prefer to wait until the children can skip of their own accord, before they include this movement in their musical training. It is certainly easier for the teacher as well as for the class. As soon as the children are skipping around quite naturally, they can find out themselves what music can skip and fit into what they are doing.

It is wise to begin a " Varied Speed " series with two contrasts only, later to include three and finally four or even five. The same piece of music can be played for each contrast ; this is better than a separate piece for each speed. The music played should always be kept as an exercise, and not associated with a song. A straightforward exercise can easily be converted into a rhythmic test. Crotchets are usually regarded as a basis for walking speed, and quavers for running. Hopping

is slightly quicker than walking, but not so quick as running ; jumping is slower than walking, and skipping is usually in compound time.

Music in which quavers predominate is best. If crotchets form the basis, the repetition of each note as two quavers soon becomes monotonous and fussy, and if the melody is played in double speed it is too short to be satisfactory. Quaver passages are better ; the music is played as written for the running period, and at half-speed for the walking.

Contrast should also be the aim and should be brought out as clearly as possible in the piano music. There is little contrast between hopping and jumping. When the children are ready for these movements, one or the other should be included, but not both until the children clearly realize the difference. One way of making hopping distinct from jumping is to play the right hand an octave higher, as the movement is lighter as well as quicker.

For a change, have the differing speeds expressed by the arms. Chord signals can be agreed upon for this. When a series of chords is played low down in the bass, it can mean to the children that they are to sit down on the floor. The piano music is then continued as before, while each speed contrast is shown by arm instead of leg movements. Each child can express the music in his own way. (Some will tap the floor, others tap one hand on the other, and some will move their hands and arms silently as though conducting.) A series of chords played high up in the treble can give the signal to stand, after which the exercise can be stepped as before.

As soon as the children can march with accurate response to the music and with free regular movements, so that marching has become instinctive and unconscious, there is no longer any need for a march to be

confined to one purpose; the children can give their attention to something else at the same time. Marching represents the beat rather than the pulse in the music. Training can now be given to develop a sense of pulse by drawing the children's attention to the first beat in the bar. This training runs parallel with percussion band work, in which the blackboard gives considerable help.

There are many ways in which a sense of pulse can be developed and established. As with younger children, percussion instruments can be used apart from the band. The children will line up in readiness for their march and will be told that in this lesson they can pretend to be drummers, and while the music fits into | one two | one two | they can all pretend to play their drums on the first beat | *one* two | *one* two | . The teacher then plays a drum to show the actual movements. The drum is struck for the first beat, while the second is played " in the air." The children watch and then imitate the movements, saying " One, two," " One, two." A leader is then chosen and the exercise carried through.

When once the idea of giving expression to the first beat and playing the succeeding ones " in the air " is understood by the children, they are ready to do this in a variety of ways, especially when they can associate it in thought with their band.

The leader is the only one who actually plays an instrument. The rest do it in imagination. The music should be short so that opportunity is given for a succession of leaders. But each must be chosen from the point of view of efficiency.

A tambourine fits best into three-pulse music. The children who pretend to play hold an imaginary tambourine in the left hand at about shoulder-level. The palm of the hand is tapped with the fingertips of

the right hand for the first beat of each bar, after which the movements are continued silently in the air, with flat fingertips and free wrist movement. Drums and tambourines are the two instruments suitable for imaginary playing at this stage of musical development, triangles and cymbals do not prove satisfactory.

When pulse realization is taught through conducting, it is a good plan for the right hand to tap the upturned palm of the left hand for the first beat. This focusses the length and direction of the downward beat and is a great aid to accuracy.

Beating time is an interesting form of expression, throwing a ball is another. It is best to give ball exercises first as a two-pulse test. The ball will bounce to the ground and then be caught. The teacher will make the music fit into the natural bounce of the ball as shown by each leader, for he is usually the only one who has a ball.

For three-pulse, the hand movements would correspond to bounce, catch, hold ; and for four-pulse, to bounce, catch, hold, hold. Musical ball games are too well known to need further elaboration.

Each of the various means suggested for pulse realization is an accompaniment to marching, which, however, is entirely in the background. It cannot be over-emphasized that in marching the children are expressing the beat but not the pulse. This is one reason why stepping is invaluable as an accompaniment to pulse realization.

Although the piano is better here, a dulcimer can still be played if more convenient. It will be found that a good deal can be done with this little instrument, especially in the key of F major. But the piano is now becoming increasingly valuable, especially for large classes.

PITCH DEVELOPMENT

In the first part of this book, exercises in going " up and downstairs " are dealt with from the point of view of four- and five-year-olds. If the children have had even a term's previous training in this way, they are ready at the age of six to give their attention to the direction in which the music is going, instead of being mainly engrossed in the various ways in which their hands can go up and down the imaginary stairs. But if this exercise is not already familiar, it should first be given in its simple form with the rhythmic response uppermost. The six-year-olds will quickly appreciate the exercise ; but it is better for it to be taken at an earlier age, while rhythm is still the outstanding need.

Let us take it for granted that the six-year-old is ready for pitch-perception, and realize what developments are possible during this next stage of musical training.

The introduction of the eight-step ladder has been given in the lesson outlined. (See page 97.) " Home " has also been applied to music and has been made known to the children as the first and last steps of the musical ladder. They find that the picture on the blackboard, with its lines of varying length, is like a dulcimer, with its longer then shorter steps as the music goes higher and higher. The word " scale " is now used, also " ladder " in preference to steps, because everyone realizes that the dulcimer looks just like a ladder (see Appendix, page 166). Although the word scale makes no appeal to the imagination, children like

to be told that it is the grown-up word in the musical language for the eight steps of the musical ladder.

After the children have seen the blackboard picture and sung their exercise, while the teacher points in turn to each step of the ladder, they link what they have previously done to what they now see the teacher do on the blackboard.

In the next lesson the children will tell the teacher how many steps to draw when making a ladder, and will also see that " Home " is written against the first and last steps. Exercises will again be sung to hand movements, in order to help the children to get familiar with the blackboard diagram, or as it is called by the children, the " dulcimer picture." The teacher can also go to the piano and play one note after another for the children to recognize and then sing ; or one child after another will whisper to the teacher what to play, and the class will do what the piano tells them, singing the while. The children still move one hand up or down while the other remains stationary in the lap, and they know now that the lap represents home.

Another form of expression is for each leader to be allowed to step the exercise ; on these occasions the tests are confined to movements which go up and down by a single step in succession, no jumps are allowed. Each exercise is still based upon the scale.

In due course the children are ready to find that these exercises need not always go from one home to another, they can stop half-way. The half-scale is now made known to them, and is thought of as the half-way landing. The children find that this is a little higher than half-way up the ladder, but that does not matter because the music sounds as though it wants to go there and rest ; and is also ready to go thence to the bottom or top step again. A star (*) is marked against the fifth step. The exercises now given are much more

in the nature of sight reading, though the teacher refrains from comment if the children's efforts are not accurate, so that there may be no hint of discouragement.

It is now the teacher who gives the tests, because it is essential that each should be phrased, and this is beyond the powers of the children. The teacher shows the children what they are to sing before they sing it, and prepares them for each exercise. For the first one she may take the steps corresponding to | 1.2.3.4. | V — || and then return again | 5.4.3.2. | I — ||. The next exercise may be | 1.2.3.4. | 5.5.I ||. The exercise will be given in walking speed corresponding to a series of crotchets, and end with a minim. For writing purposes the ordinary figure will stand for a crotchet and a Roman figure a minim, or sound of longer duration (see also page 138). If the exercise consists of five notes only the last will be a semibreve. It is easier at first to keep to four-pulse and to come later to three-pulse tests. Tests will also be given to and from the upstairs home | 8.7.6.5. | 6.7.VIII ||. After this the music can start and end at either home. Starting with " Home " the exercises are sung to the words " Up," " Down," " Same," or " Home."

" Jump home " can very soon be added. But as only one note is sung and " jump home " consists of two words, the children find it better simply to sing " home," for by this time they know that the music must jump home, because their eyes and ears tell them so. Ears should be trained in a variety of other ways, for instance, by " Home Games " (see page 114). Before these games are introduced the children should have developed a sense of tonality. This is essential before any real training is given. The child must know when the music comes home and also realize that it wants to come home. That is the first step. The

children then need to realize when the music is going away from home as well as when it is coming back again. When these two directions are clearly differentiated the children are soon able to follow the main direction of the music throughout a song or exercise, without any assistance from the words.

The first essential is for the children to grasp firmly the idea of "home" as applied to the first and last steps of the musical ladder. A beginning has already been made in the lesson (page 99) by the children singing "Home" whenever a gap occurred in the music. This test should be given for several weeks in succession, from the various key centres. Starting with F, the next test can be given on G, and change can then be made to D (a tone above middle C). Its upper home can then be focussed. It will be noticeable that as the tests proceed the children show a growing consciousness of the home sound, and a consequent ability to reproduce it with their voices.

A series of tests can also be played while the children listen and respond by clapping. In this case the music is continuous, but the direction to or from either home will be made as obvious as possible by the teacher in her playing. Directly home is reached the children clap. This means that they must be on the alert all the time; there are always "laggers behind" who clap late, and in the early tests a number of the home notes are passed unnoticed. The children, while told that some of the returns home have been missed, should not be made to feel that they are in any way to blame.

The music can be played on either the piano or the dulcimer. If the latter is used, any note in the octave can be regarded as home, but if it happens to be "A" the compass of the music is distinctly limited. A two-octave dulcimer is ideal, and is really better than a piano because it gives such clear ringing notes.

A test which occupies a very short space of time, but which is of considerable value in ear training, is to let the children close their eyes and listen while consecutive notes are played on the dulcimer. Their part is to say in which direction the sound is going.

At first their replies are confined to the words "Home," "Up," or "Down," or "Same." The music for the tests in their simplest form is limited to the half-scale: F to C and back. The key of F is preferable to that of C because it is more in sympathy with the children's voices, and before long it is found that instead of *saying* they begin to *sing* the direction in which the sound has gone. The children can be told that the music to be played will go step by step up or down, or will stay in the same place, but it will always start from home and end at home.

Each test, while short, should be complete. When five sounds are played, they will form a two-bar phrase in four-pulse time, and consist of four beats completed by a single sound. The music played will be slower than ordinary walking speed. This allows sufficient time for the children to listen and reply. (For musical examples see Appendix, page 169.)

The words "Up," "Down," "Same," in addition to "Home," soon prove inadequate. Jumping home comes next but the word "jump" can be omitted.

A two-bar phrase in four-pulse time is quite enough for children to listen to with eyes closed. It is better to start with four- than with three-pulse tests and to keep to these as long as the music is confined to two bars. The children get accustomed to the length of each exercise and when at the seventh sound the music arrives "Home," there is no thought of it going farther. No mention, however, should be made of pulse or length, attention is entirely concentrated on the direction in which the music is going.

A three-pulse exercise of two bars' duration is never satisfactory, the music has not time to get anywhere, it no sooner seems to start than it is finished. But a four-bar phrase in triple time is quite an adventure. This consists of ten notes, and the children enjoy the added length. For by this time there is no hesitation as to where the music is going.

Even after a few weeks of listening to music with eyes closed the children show that they are able to focus on what is being played. Their response is clear and decisive, all hesitation is gone and has given place to confidence and assurance.

At first, however, there is considerable hesitation and a feeling of uncertainty. This is thoroughly satisfactory from the teacher's point of view for it reveals the need for this form of training.

The children can be told that if any of them listen and are not sure where the music is going, they can keep quiet and let someone else speak about it until they want to do so.

This is always helpful because some children are very alert and can at once respond. Yet all are keen to share and very soon are ready to do so with accuracy.

Other forms of training are being given which run parallel. Each has its own particular purpose and value. One of these is called by the children " The Home Game."

Instead of listening to and following the direction of each sound in the music, attention is now focussed upon " Home." There is no singing in this game, but to be fully enjoyed it requires floor space for stepping.

The first form of it is very simple and can be played as soon as home, in music, is understood.

A special part of the room is chosen as home ; this can be indicated by a mat, a cluster of chairs, or a chalk mark. One home is enough for the first few

experiences ; this is always the bottom step of the ladder.

For the game in its simplest form the teacher starts the music at " home " (C) and plays a succession of these C's while the children wait at home in readiness to depart. As soon as the music leaves home the children do likewise. The music is played at walking speed and goes step by step within the octave and then comes home again. This is the signal for the children to return, some respond immediately, the rest soon follow. The music meantime finishes, as it started, by repeating the " Home " note until everyone is home again.

The music for this should not be played at random, but should follow a certain plan. (The same applies to all musical tests, however simple they may be.) A four-bar phrase is always safe. But when the music has to start and end with repetition of the tonic, this can take up two bars. (For example, see Appendix, page 169.)

At first the children do not follow the direction of the music in their wanderings, though they quickly become conscious of the return home.

It is when the game definitely includes the top step of the ladder that they first begin to pay attention to where the music is going when it leaves home. This has now become a matter of careful observation, for the return may be made to the upper home. The start may also be made from there. Each home is now clearly indicated, usually by a group of chairs at each end of the room.

The next addition to be made is the half-way landing. The game now usually starts at the lower home, and soon reaches the landing. As indication of a pause, a series of sounds is played on the fifth degree of the scale so that all the children may arrive and wait there.

The music will then take them to the upper or lower home. When these three destinations, or rather two destinations and one resting-place, have been realized the position of home can be changed. Instead of having one at each end of the room, home can be found in the centre.

The children are not ready for this change until they have been introduced to the key of F and have had opportunity to realize that music can now go below as well as above home. This brings into the game a basement as well as the half-way landing. The music still starts at home, but during the test can come home more than once, passing through but not remaining there. The children think of this as passing through an open doorway in and out of home, instead of stopping there. The idea of the front door having steps up to it is always helpful when dealing with the key of F. The music is now longer as it has to include more places. Usually it rests awhile with a repetition of the same note on the upper and also the basement floor. It is helpful when it does so, for it enables the children to keep their bearings. By this time the children realize that C is the half-way sound and not home, thus proving that their sense of tonality is developing.

Running sounds may be introduced, but the quicker speed is apt to be stimulating and they should always be interspersed with walking and resting sounds. The children may also be divided into groups, in which case different coloured rhythm sticks will be the distinguishing marks as usual. Suppose them to be red and blue.

Reds and blues will both start at home: one or other colour will then be told to move; so reds, for example, will follow the music, and blues will remain onlookers until a pause occurs; it will then be the

blues' turn to move to music until it ceases. This may result in the blues being at the upper landing (C) and the reds in the basement. It is now that the final test is made, for both groups have to listen to find out which one is connected with the music which is now played. It will start at either the upper or the lower C and the group which it calls knows that home will be its destination. The music may take them through the open doorway (home) and bring them to the other group, but it will not remain there, it will take them home eventually. The field is now clear for the second group which also has similar adventures before finally settling down.

It will be found that home games have their place and most assuredly their appeal, but they also have their limitations: in the key of C they do not extend beyond the realization of the downstair or upstair home and the half-way landing. This is the first set of tests.

In the next set there will be two half-way landings, one at each end of the room with a single home in the centre. It is better after the first set of home games to allow a period of time to elapse before introducing the key of F. The next experiences of the children can start with the centre home and can be given week by week without interruption; they occupy only a brief space of time, but are invaluable in developing a sense of musical direction. It should be borne in mind that they are not concerned with intervals, but with the music which goes step by step, up or down, within a given compass. The single-octave dulcimer is quite sufficient for Home Games, though the two-octave gives greater scope.

These games to be fully enjoyed require plenty of floor space. It is then that they can be entered into with zest and consequently can be of fullest value.

Where numbers or space do not permit full bodily activity, hand movements can be made in response to the music. Hand expression will follow the same plan as the exercises connected with going " upstairs and downstairs " (see pages 18 and 51). The left hand will remain in the lap and represent home, while the other takes its journeys from home and makes its return. But whereas the children when younger followed the dictates of each leader, they now follow the direction of the music ; the hands should remain together at the beginning and also at the end of each journey while the " Home " notes are repeated.

Another plan for large numbers is that a small section of the class should occupy the floor space freely while the rest join in with their hands. It is dull work for the sitters, so opportunity should be given for the groups to take turns. Then all are content. In reality it is those who are expressing the music with their hands who can show the keenest sense of musical direction, for it is noticeable that their hands rise and fall as the music rises and falls, and make the return home quite naturally. This is to be expected, for the children have already had considerable experience in making their hands move in this way in connection with the imaginary stairs. Meanwhile let the group in the middle move freely : the whole point of the test is lost if children have to move in any set form. A single child at a time is equally undesirable ; this tends towards a star performance which will make the onlookers feel inferior. For obviously everyone in the class cannot have a turn when only one is chosen at a time. Large classes are a problem, but there is always some solution ; and for " Home Games " hand movements are helpful, though not so appealing. In any case the games develop a sense of tonality to a marked degree.

We will now consider tests of another character altogether which are sung as well as played by the children. They have already been mentioned in connection with the training of four- and five-year-olds (see pages 51 to 53). Let us see in what way Pitch Games can enter into the musical experiences of six- and seven-year-olds.

PITCH GAMES

In these games the imaginative play element is uppermost with young children. As they get older and their musical experiences widen, there comes an intellectual response and a desire for musical achievement. This becomes apparent at about the age of six; or it may of course be seven, if the children's school experiences have started at the age of five instead of four.

The plan of the games now changes to meet the increasing needs of the children. The circle gives place to line formation or to a series of semicircles so that the blackboard can be seen by everyone.

The blackboard becomes a centre of interest. The eight steps of the musical ladder, or scale, are marked on it clearly from bottom to top. Plenty of space can be allowed between each step if the board is sufficiently low for the child to stand on the floor and reach the lines with a pointer or bâton.

In each game the children find out the exact direction in which the music they sing is going, also which step of the ladder they have reached. The leader decides where the music is to end, for this constitutes the test, and silently shows the class. The guesser has to stay behind the blackboard.

At first it is best for the children to keep to the games they already know, and to start with very simple ones. Everyone now realizes where the music goes all the way through, and this absorbs the interest of each, which previously was held by the movement only.

Take "The Kite" as an example of a favourite

game for five-year-olds revived in their memory when they are six or seven years of age. This is a game pure and simple. It can be made into a test by the leader whispering to the teacher to play some special part of the music when the song has ended, for the class to recognize.

During the song the children remain in their places and move their hands as though manipulating their kites. The kites ascend, fly in the air, descend and are then wound up, in preparation for the next flight. The leader points step by step up, along, then down the musical ladder, and again along. The music takes the same course. The test may consist of the descending scale being played, and the correct guess will be that the kite is coming down. It is easy to point for the kite song, as the whole scale is used step by step up, down or along.

" High and Low " is another favourite, and in this there are gaps in the music. The steps used are 1, 3, 5 and 8. Each of these is marked with a star (*), but numbers are not added as they have no place in the games. " Home " can be distinguished by a red line, or star, but even this is not necessary, as in this game the fifth step receives equal attention. The guesser has to listen and find out whether the song ends " high, low or half-way."

As the songs increase in scope, more stars are added to the blackboard diagram, and the children's powers of dramatization come more and more into the playing of the game. They can be formed into groups, but the children still face the blackboard and take keen interest in seeing where the music goes. If by any chance the leader makes a mistake in the pointing, it is immediately noticed and put right by the onlookers.

" Trains, Ships and Aeroplanes " is a good game for group expression. The group to the left of the leader

can be trains, to the right aeroplanes and in the centre ships. The words are as follows :

" What do trains do ?
Puff and work all day.
What do ships do ?
Off they sail away.
What do aeroplanes do ?
In the air they stay."

The question is always sung on the upper half of the descending scale, step by step from 8 to 5 ; and the answers are given on some part of the common chord. Trains keep to the bottom step, ships to the 3rd and 5th, and aeroplanes to the 8th and 5th steps of the musical ladder.

The main interest in " Trains, Ships and Aeroplanes " is that it can be expressed realistically. Each group has its special movements, whenever it is called into action. Trains respond with shuffling feet while hands are held low and move quickly as though vibrating. For ships the arms move to and fro, just below shoulder-level ; their movements corresponding to the 3rd and 5th notes which are being pointed and sung. Aeroplanes are distinguished by arms held straight out, rising and falling, from shoulder-level to high above the head ; the music for them being the 5th and 8th degrees of the scale.

During the singing the movements are confined to the arms. When the time for action comes and music is played for one group, then another, each is free to move around the room, or in a given space, with its own characteristic movements. The tests can be played on the piano in varying order when the introductory verse has been sung. In my book, *Pitch Games*, the verse was followed by one test only, but the repetition of the

song-part takes up too much time. It is better to give the three in succession, this keeps the children very alert, because the same order is never kept. The music for the train is easily recognized because it keeps to one note only; in contrast the two upper notes for aeroplanes are easily distinguished, but the midway music for the ships requires careful observation.

Pitch games pave the way for and lead directly to tonic sol-fa. At first the whole scale is used and the training lies in distinguishing between the ascending and descending notes. " The Train " game, and " My Kite" are examples of this. After this the tests are centred upon one sound or series of sounds in contrast to another. In this way they gradually extend until a final test is given which includes the whole octave; and for this eight children stand as the notes of the scale, and each turns round when his note is sounded.

It is interesting to watch the children's reactions to these games, especially before the blackboard comes into use. When a new game is introduced the main interest is in the special form of active expression. While their interest is absorbed in physical movement the blackboard representation is not necessary, and with six-year-olds this is usually the case. But when the class consists mainly of older children, the intellectual appeal soon begins to be apparent; it is then that they want to see just how the music goes and to test their skill in this way. The blackboard supplies a felt need.

It is always a case of one outstanding interest at a time; when this is on the wane, either there is something more to add to it, or the particular interest has been outgrown, and should be discarded. Pitch games are usually outgrown at about the age of eight. As

soon as the word " easy " is applied to them it is a sign that they will soon need to be left behind.

Before the children get to this stage there is another part of the training which has a great appeal, and is of considerable value. This consists of voice tuning and is called by the children " tuning-up." It will be dealt with after Tonic sol-fa under the heading of " Songs."

TONIC SOL-FA

Although numbers are helpful in developing a sense of musical direction, their appeal is to the eye rather than to the ear. For instrumental purposes they are invaluable ; dulcimer playing in the key of C becomes an easy matter, for each rung of the eight-step ladder obviously has its number. By this simple means tunes are quickly discovered and memorized even by the six-year-old. Numbers associated with songs also have their place and value as a means of establishing a sense of direction.

Children assuredly get their musical bearings through numbers, and while eye and ear are being focussed upon an instrument, the voice is unconsciously being prepared to express what the ear is assimilating to an ever-increasing degree. But numbers in themselves are not adequate as a means of vocal expression, the same applies to letter names, as neither conveys a sense of tonality. The realization of " Home " as the first and last rungs of the ladder does convey this sense, voice tuning is another aid ; both of these are a means to an end but neither is complete in itself. It is tonic sol-fa that meets this need, for it gives a clear sense of direction and of relationship with the key note as the centre.

As soon as children give clear proof that their voices really do start and end at " Home," they are ready for training in sol-fa. This is accepted by them very naturally, for they find that each step of the musical ladder not only has a number but a special name of its

own. Even " Home " has a new name, though it always means home. This new name is " Doh." As the home sound has already become familiar the children can also be given the name of the 5th step, for they know that this is the next in importance. The names " Doh " and " Soh " are therefore made known together, and both are added to the dulcimer picture on the blackboard. Each is written clearly at both sides of the 1st, 5th and 8th steps of the musical ladder.

This new language gives an added interest to sight-reading ; the children also find that singing from the dulcimer picture becomes much easier with the inclusion of the 5th step as an additional landmark. Colours are also included in the new teaching material. Red, which has already been given to home, now becomes associated with doh, and blue is allocated to soh. As soon as a line is named it is also given a colour, consequently two red lines and one blue one appear on the blackboard in place of an uninterrupted succession of white lines.

Before sight-singing is attempted it must be made clear to the children that they will sing doh and soh in conjunction with the coloured steps, but will keep to the words " up, down or same " whenever a white line is indicated. This is a simple matter, for they are already used to saying these words in connection with their direction tests. (Page 113.)

At the start of sol-fa training set forms of exercises are helpful. Suggestions are here given in which the children sight-read and then memorize the words. A rhythm stick at the same time is held horizontally in both hands and raised or lowered in conjunction with the singing. This is of distinct help ; it gives more point to the exercise as well as an added sense of direction. The word " sticks " even enters into the

initial form of exercise, so that the children are really singing about what they are doing. As an example we have: "Sticks go doh up up up soh; sticks go soh down down down doh." (For this and other sol-fa exercises, see page 170.)

Tests should at first be confined to the lower half of the scale, doh to soh; and then to the upper half, doh to lower soh. The key of F is best for the doh to soh compass because it is the ideal range for children's voices under eight years of age, and also because it can be played on the single-octave dulcimer.

The children can be told that F is home, so F will be doh. By this time they know that any rung of the musical ladder can be home, whether it be C, D, E or F, etc. Through voice tuning in readiness for their songs, they have in fact become more used to F than to any other key. (See page 168.) The natural position for hands and sticks in the key of F is slightly below shoulder-level, as F comes next to G. For G in "Twinkle, Twinkle," and other songs in the key of C is always reached at shoulder-level. Letter names F and C are added in brackets to the blackboard picture in their respective colours, mainly for the sake of dulcimer players so that they can join in with security whenever doh and soh are to be sung.

Blackboard preparations are completed by rubbing out, or marking in faintly dotted lines, any part of the eight-step ladder which does not come into use. Dotted lines are preferable because they not only show which part of the ladder is to come into action, but which is to be left out. The children find it interesting to see three dotted lines beneath the red line representing doh.

When first giving an exercise the teacher will point it, step by step, on the blackboard, while SAYING the words "Sticks go doh up up up soh," or whatever

it may be. The children simultaneously move their sticks in accordance with the directions given. They are then ready to SING it as a sight-reading exercise. After this a leader is chosen by the teacher to take her place at the blackboard. The exercise is repeated while she faces the class and chooses a stick-leader. When this has been done it is sung yet again in order to choose a child to play the dulcimer. This threefold leadership prevents monotonous repetition and is a great incentive to achievement, in fact the desire for leadership becomes so intense that the song (for so it is regarded) frequently has to be repeated again and again, in order that other groups can have opportunity for this keenly desired position. Each leader is only allowed to take charge once. Words obviously have to be known first before sight-singing or leadership is possible, for they state exactly in which direction sticks and voices are to go from start to finish.

It is distinctly helpful for the word " Sticks " to be included in the singing, it gives a sense of reality, although this should only be done in the first stage of sol-fa experience. This we will call Stage A. When stick movements have become spontaneous and are taken for granted, there is no further need to bring the actual word into the singing. Doh and soh are therefore substituted. This constitutes Stage B. Stage C is reached when the exercise actually starts with the words of a familiar song, such as " Twinkle, Twinkle." Somehow this song always comes first, but any others are suitable which start from doh to soh or from lower soh to doh. (For examples of tests in Stages A, B and C, see page 170, Appendix.)

As soon as the half-scale, doh to soh, has received sufficient attention, exercises can be started from upper doh. These should extend to soh but no farther, for if a wider radius is taken the key centre is not so clearly

defined. Considerable variety can be obtained even with this four-note compass. For upper doh, sticks will now be raised to their full extent; though without muscular effort, for this prevents freedom of movement. In course of time sticks can be used without actual reference being made to them, but it is interesting as a test to take the exercise in two ways. The same exercise may be sung thus: (1) Sticks go doh down down down soh. Soh; soh; doh. Or (2) Doh doh doh down down down soh. Soh; soh; doh. During early experiences the first has much more grip and the second seems to have no point. But when doh and soh become fully realized, sticks are no longer a centre of interest but an accompaniment to singing.

Probably after one term of sol-fa training, children who are in the highest class in the Infants' Department, or in the transition form in the Kindergarten, will be ready, when moved up, to have the rest of the sol-fa names made known to them. The importance of a careful and thorough introduction to doh and soh cannot be over-emphasized; these two degrees of the scale should be fully assimilated before the rest of the sol-fa names are taught. Doh and soh are outstanding signposts, or shall we say landmarks, and are essential for establishing a sense of direction.

Voice tuning is a valuable means of song preparation. The violin is helpful when introducing this idea. If the teacher does not possess a violin it is usually a simple matter to borrow one, and it is still better to ask someone to come and play to the children. The first thing for them to find out is that the violin always needs to be tuned before being played. They should be told that each time a violin is going to be played you have to test it first to see whether it is in tune, even if it has been played a short while before. Prove this by sounding the note G on the piano to see whether the G string gives the same note. (It should at first be sufficiently out of tune for the children to recognize the fact.)

The usual procedure of tuning-up is then followed, and the children co-operate by saying whether the note of the violin is the same as the note on the piano. When they listen and find that the string struck does not sound the same as the piano, they try to describe the difference in words: "above" or "beneath" seem to be the most natural words to use, and the violin sound is nearly always found to be underneath the piano sound. The children eagerly follow the tuning process until at last they find that the violin and the piano music fit together. The tuning, however, to be complete must include the dulcimer; this comes as the crowning experience. Then the violin is played. If a visitor plays a piece that is unknown it interests but does not cause a thrill. It is

when a familiar tune is heard and recognized that the children become really enthusiastic, especially if it is one of their own songs. Then song after song is asked for, by one child and another, and the violin is kept busy.

Although the visit of the violinist may happen only once, it is never forgotten. At the next singing lesson it is always referred to and this gives opportunity for the teacher to say that the children are now old enough to have their voices tuned like the violin. This greatly appeals to them and is accepted very naturally.

The "Home" note is obviously the first to be tested to see if it is in tune. But as each song has its own "Home," a song has first to be chosen. This may be "Twinkle, Twinkle," or one of the simple and well-known songs played at the previous lesson on the violin. We will take it to be "Twinkle, Twinkle" and in the key of F. The children are told that F is the "Home" note, and it is sounded on the piano or dulcimer.

The children are then told that the best way to tune their voices is first to hum the note that they hear on the piano, then to turn it into "moo," for "moo" brings out the musical sound very clearly. But tuning-up does not end there, another note also has to be sounded on the piano and with their voices. If F is the "Home" note, C the half-way sound will also have to be tuned, for that is the next note to be sung in "Twinkle, Twinkle, Little Star." This is shown on the black-board and the two letter-names added to their rightful steps on the musical ladder. The children now tune their voices to C, by again humming and turning the hum into "moo." (See Appendix, page 168.) This is done gently for they are told that tuning is always quiet.

The song is now sung while the piano is played; it

can then be sung again, and this time without accompaniment. This gives opportunity for a tuning test to be made by one of the children at the end of the song. He sounds the "Home" note on the dulcimer to see whether the children's voices really did come home again.

As soon as the dulcimer can be played by the children, everyone wants a turn. This results in song after song being sung and proves an excellent means of pitch training. For each song is preceded by voice tuning on the key note, then usually on the 5th above, and ends with another test. The same child plays the dulcimer for both proceedings.

Tuning-up is an experience which the children enjoy and to which they look forward. It is looked upon as part of the lesson and taken as a matter of course.

The teacher needs to be careful that it does not become mechanical. There should be always a definite objective, each test must be related to what comes next, and this may be an exercise, song or game. Voice tuning should be associated in the teacher's mind with intervals rather than with a succession of notes.

The children all realize that the home sound is the most important and must come first, and that the halfway sound comes next. But they are surprised to find how many of their songs start with these two sounds. (For list of such songs, see Appendix, page 168.)

The upper as well as the lower home can be added when both are included in the music with which they are connected. Songs and pitch games which have been outgrown can now be helpful as examples for tuning purposes, for instance, "The See-saw" with the "up, down" (page 72) and "High and Low" (page 121).

Whatever illustration is taken should be already familiar to the children. Nursery rhymes are always

helpful. "Pease Pudding Hot" is interesting with its four-note compass, as it gives opportunity for focussing upon the sub-dominant. The mediant in its turn can also receive attention. "Hickory, Dickory, Dock" is a good example as the tune starts on the mediant and goes up to the tonic—so both notes require attention. "I hear Thunder" can also include the third in the preparatory tuning.

Dr. Buck tells me that the first interval produced by savages is always the fourth and that in his experience it is the same with young children. The fourth may rise or fall, but both intervals are natural before any kind of scale has been developed.

We have come to regard the first to the fifth as the simplest and most direct progression in tune-building. Yet it is a fact that traditional melodies starting on the weak beat naturally rise from dominant to tonic. It is well to bear this in mind and to give this progression, with its interval of a fourth, a prominent place in voice tuning. For by this simple means a sense of musical direction is being developed.

The main purpose in voice tuning is for the children to gain a sense of tonality and relative pitch. If every note of a song is taken, or a single phrase or minute section taught note by note, the whole purpose of the test is lost. For when rhythm is destroyed all spontaneity is gone. Even in a song taught by rote there is danger of this happening, as the incident about Jean and her mother proves (see page 2).

Although a good deal has been said here about voice tuning it takes less than a moment to give a test. The two or more notes are first tuned separately and then in relation to each other. (See Appendix, page 168.) While singing the children can also raise their hands from home or downwards to the next sound.

Tuning-up should still be intimately connected in

thought with the violin ; the children identify themselves with the instrument and think of themselves as violins. There is no trace of self-consciousness, and when voices are out of tune they feel that they are still more like violins ! This imaginative impersonation is helpful because the children, during this active form of expression, lose consciousness of self, consequently no inhibition enters and there is no thought that they cannot sing. The teacher should always be positive and encouraging in her attitude.

It was Dr. Walter Carroll's book on *Children's Singing* that first made me realize the value of humming and completing the hum by turning it into " moo." It has proved invaluable for helping children to focus their voices.

The joy of playing the dulcimer for the tests is also great and makes the children long to play " real music " themselves. This shows that the time has come for them to learn to play the dulcimer ; for this purpose song memorization is included as part of the singing lesson.

Dulcimer playing, or rather learning to play dulcimer pieces, appeals greatly to children when their melodic sense has awakened. It brings a new element into the singing class, for any piece that is to be played on the dulcimer must be learnt first from memory. When this is made clear the children are all eager to learn a tune.

Tunes can be memorized in a very simple way by means of numbers, as follows :

After the teacher has introduced the idea, and told the children that songs are best because when they are played everyone can sing them, she plays some song which they all know very well, such as " Twinkle, Twinkle, Little Star."

A dulcimer picture is then made as usual on the blackboard with the eight horizontal lines. Numbers

are added, 1 to 6. (7 and 8 do not come into the song.) "Home" is written on the other side of the first line.

The children are told that the song will be learnt by numbers, and that they can try to find out which number comes after "1." After listening to the opening notes, they tune in, and then everyone knows that the song goes from one to five. A star is added to the fifth step of the dulcimer picture.

The teacher then points to the lines on the blackboard which give the first part of the tune, while singing | 1.1. | 5.5. | 6.6. | V. | and tells everyone to pretend to play the tune with the hands. Hands then start from the bottom home, rise to shoulder-level for five, go one step above, then return to five, while the corresponding numbers are sung or said.

This is found to be so easy that the next section is added | 4.4. | 3.3. | 2.2. | I. | Then both are repeated.

By this time the tune is sufficiently known for the teacher to choose a leader in her place, to point to the lines on the blackboard, while she plays the music on the dulcimer.

So far, while the tune has been indicated on the blackboard, everyone has given the numbers. The next step is for the words to be substituted for the numbers and when a child-leader is able to point out the song successfully in this way he is allowed to play it on the dulcimer. (It is helpful at first to have the number of each rung of the ladder written on a slip of paper and fastened to the instrument.)

The actual playing of the tune is a great achievement and the leader usually prefers to play it as a solo while everyone listens, except the teacher who usually joins in with the piano to keep the music steady. The song is then sung from beginning to end and the discovery is made that the last part is just the same as the first. So this means there is only the middle part to be learnt.

If time permits this also is taught, but it is usually better to keep to the first and last two lines in the one lesson, so that the rest of the children have the chance of passing the tests and playing the dulcimer. While this is happening everyone is memorizing the tune by means of the numbers to be played.

The next lesson starts with revision and then the middle section is added. This is found to be very easy because the numbers are said twice over. | 5.5. | 4.4. | 3.3. | II. | — | 5.5. | 4.4. | 3.3. | II. | The children quickly discover this themselves. They also like to know that "Twinkle, Twinkle" is quite a long tune to learn and play.

The next tune to be memorized is usually "Now the Day is Over." This can be preceded by the dulcimer story, "A Bedtime Song," which includes this little hymn. Even if the story is familiar, the children enjoy hearing it again, especially when they know that they are going to learn to play the tune themselves.

It will be taught in the same way as "Twinkle, Twinkle." The tune although similar is not so straightforward, but when the children find that each half of the tune starts at "three," they soon get their bearings and are able to remember it.

After two dulcimer pieces have been learnt, revision can be given. Any child who can point one or other of the tunes on the blackboard is allowed to play on the dulcimer. The rest watch intently to find out which song is being tapped.

A list of tunes suitable for dulcimer playing is given in the Appendix. These are carefully graded and kept to the key of C Major. It will be noticed that the first four consist entirely of crotchets and notes of longer duration. These are easier to play than quavers, and it may be necessary to keep to them for the first six lessons. With revision this is an easy matter.

The children become so keen to play the dulcimer that they want to do it after lesson-time. In a private school this results in the children possessing their own dulcimers. These are often given as Christmas and birthday presents, for when the parents hear the new instrument they soon realize its musical value.

There are frequently five children in a class who have their own dulcimers. After playing them themselves, they are quite willing to lend them to others.

In an Infants' Department there is usually only one dulcimer and that is the property of the school. It is a real delight if permission can be given for the children to practise it out of school hours. Playing should be done at school and not at home, but the teacher need not be present, for a child can quite well practise by himself and even learn new pieces.

In one Infants' Department a classroom was set aside for a certain period each day for dulcimer practice. One day the head teacher heard "Twinkle, Twinkle" being sung and played, and out of curiosity looked into the room and found that the child was looking at a card on which the tune was printed: | 1.1. | 5.5. | 6.6. | V. | The child was obviously sight-reading. Pointing to the Roman figures the teacher said, "What is that?" The child said, "I don't know what that is but the tune goes like this!"—and it was played with assurance. In this case it happened that although a set of dulcimer cards containing pieces and exercises was kept inside the case, no mention had been made of it. But after this the use of Roman figures was explained to the class so that the children could read their dulcimer pieces from numbers as well as play them from memory.

A certain number of simple tunes for dulcimer playing are already printed and published under the title of

Dulcimer Cards. Each tune in this series is printed in three ways : numbers, sol-fa and staff notation. Set 3 consists of nursery melodies in the key of C (see page 171).

Teachers will want to choose their own pieces in addition to the printed ones and to add to the supply from time to time. A small, square-lined manuscript book is useful for copying out tunes. Each square represents a single beat, and bar lines and numbers are all that are required for pieces in the key of C. For other keys letter-names or sol-fa are useful if the children are not ready for staff notation.

The first key is always C, and in the number writing there are two kinds of figures, ordinary and Roman. The ordinary ones represent crotchets and each occupies a single square. When two figures fit into the same square they represent quavers or running music. A Roman figure is used for sounds of longer duration, each has a line added to show exactly how long it should last. If this line ends at the next square the children know that the time is Taa-aa. But when a Roman figure comes at the end of a piece it may last as long as Taa-aa-aa-aa. If any difficulty occurs in the rhythm of a piece it is written on the blackboard and said to time names as well as numbers.

Roman figures are easily understood and read, even V becomes simple when the word " Five " is written on the blackboard and the children find that the letter V not only comes into the word but also represents that number. (The introduction of Roman and ordinary figures is given fully in the author's book on *Dulcimer Playing for Children*, pages 9 to 11.)

Sight-reading is helpful for individual practice whether at school or at home. When a child owns a dulcimer, a square-lined manuscript is required. Each piece can then be written in the book and taken home

to practise. A tune otherwise may be forgotten and the wrong notes played.

Seven-year-olds are soon able to copy the dulcimer pieces into their manuscript books, provided that the slip of paper on which they are written also has squares. If a mistake is made in copying it is found out by the child as soon as the tune is played or read. Self-correction is always encouraged.

But in class every tune should be taught from the blackboard by means of the musical ladder of eight steps. This shows the melodic outline, and the rise and fall of the music. As they sing the children raise and lower their hands and gain an added sense of direction in this way.

It is very helpful to add a star beside some of the steps, showing which notes are the most important in each tune. It not only draws attention to the most important step but makes the pointing easier for each leader. When steps Nos. 1 and 5 each have a star beside them it is easy for a child to point from 1 to 5. But if there is no star to the fifth line on the blackboard it is sometimes quite difficult to find quickly even for a seven-year-old.

The children soon get used to seeing stars added to the first and fifth steps of the musical ladder—these two are usually sufficient. But in "Now the Day is Over," there must be three, and the first star is given to the third line, for the music begins there. In "The Farmhouse" a further discovery is made, for the music not only starts but ends on the third step and never goes home at all! This is something quite new to the children in their musical experience. Before long it is not enough to have only one child at the blackboard, because an increasing number are gaining proficiency in dulcimer playing and want to pass the tests. Two children, therefore, are chosen to point together, one

at each side of the musical ladder. Numbers are written at both ends of each line and a double supply of stars is likewise added to suit the needs of the two leaders.

In most cases during the first blackboard experience the onlookers give considerable support, for it is they who form the chorus and say or sing the numbers. A child at the blackboard may lose his way or forget what comes next, but by hearing the numbers given by the class he can very soon continue to point, especially after a pause has come in the music. It is noticeable that when any child is being helped by the onlookers each step is pointed to just after it is given by the class.

For a child who lacks concentration the support of the class is invaluable. I remember on one occasion Sheila thrust out her hand and said she was quite sure she could remember the tune all through. She came forward full of confidence, but after the first line she completely lost her bearings. After floundering she caught the thread of numbers from the other children, who went steadily on, and she managed to get through the last half of the tune quite well. She was greatly lacking in concentration, very excitable and always the first to desire leadership. But after this she was less obtrusive and soon became able to remember a tune and point it out fairly accurately on the blackboard.

Gordon was in the same class. He was always to be depended upon, and when a naturally timid child was chosen for the first time to point at the blackboard, Gordon was very helpful at the other side of the musical ladder.

The left is the easier (when facing the blackboard) because the right hand is nearer to it, but Gordon happened to be left-handed and that made it better for him to be at the other side. He was the first leader

who was able to pass the second test and to point "Twinkle, Twinkle" without a single hitch in melody or rhythm while the children sang the words instead of the numbers. As soon as the numbers are known, most of the children can sustain the flow of the rhythm. Till then the rhythmic balance is inevitably lost.

Tone contrast is also realized in due course. It is particularly noticeable in "Lavender's Blue." The theme is sounded clearly, while "diddle, diddle" is tapped as lightly as possible. Contrast occurs also in "I hear Thunder." But when these two tunes with their running as well as walking music are memorized, the children have had at least one term's experience in tapping melodies and also in dulcimer playing.

Dulcimer playing need not be confined to the singing class. It can also be included in the percussion band.

Miniature suites have been arranged for band and dulcimer. These consist of alternate pieces first for band, then for dulcimer, and provide delightful contrast in rhythm and melody. A number of these little suites have already been published for children of six and seven years of age as well as for more advanced players. (See Appendix, pages 171, 175.)

But teachers can make their own little suites for band and dulcimer. This can be done as soon as some of the children are capable of playing two pieces themselves. We will take these to be "Twinkle, Twinkle," and "Now the Day is Over."

The suite can be composed of the following pieces:

1. "Sing a Song of Sixpence" (Band only).. Key C
2. "Twinkle, Twinkle Little Star" (Dulcimer) Key C
3. "Hot Cross Buns" (Band) .. .. Key G
4. "Now the Day is Over" (Dulcimer) .. Key C
5. "Sing a Song of Sixpence" (as before) .. Key C

It will be noticed that the third piece is in the key of G major. A change to the dominant prevents monotony, and a contrast in mood is also refreshing.

An equally simple suite can be arranged from Dr. Carroll's " Scenes at a Farm." The chosen pieces can be :

1. " Going to the Hayfield " .. Key C
2. " The Farmer " .. .. Key C
3. " The Little Brook " .. Key G
4. " The Farmhouse " .. Key C
5. As No. 1.

In the case of " The Farmer " the key must be changed from G to C to meet the limitations of the single-octave dulcimer. The fact that a member of the band can play the piano makes this little cluster of pieces of particular interest (see page 93).

The dulcimer as a band instrument is of special value. Percussion bands which are confined to pattern-playing are not complete in themselves ; they require the piano. But a dulcimer makes them complete for it meets and satisfies the desire for melody which becomes apparent as soon as the rhythmic urge has had sufficient outlet.

Children of six or seven years of age are not yet ready, however, to play a melodic instrument in conjunction with pattern instruments. The dulcimer, therefore, enters first into the band as a solo instrument, or as a group of instruments played as a solo with the piano as the only accompaniment. The contrast of first pattern-playing instruments, then the dulcimer, can be very musical and delightful, provided that the dulcimer is a real and not a toy instrument and in tune with the piano. It is usually during the singing class that the dulcimer pieces are learned in

preparation for the band. This gives an added incentive for memorizing melodies.

Number songs are another means of introducing the dulcimer to the singing class. These songs, as their title indicates, are all connected with numbers.

Each number is sung on the corresponding degree of the scale. The first song is confined to the first note and the words are :

" Hum, hum, hum, one, one, one,
Not much tune, not much fun ! "

The second gives a little more scope as it includes three notes, although the main concern is with the first two :

" One, one, two, how are you ?
Three two, three two, quite well, thank you."

The songs gradually increase in range until the whole octave is included. The second half of each song gives opportunity for miming. This is fully dealt with in the introductory part of my book, *Number Songs*.

The dulcimer can be played for the preliminary voice tuning and also throughout the song. The first five songs are in F major and are within the powers of children under eight if they are already familiar with this key. The remainder are beyond their scope.

Each song is memorized by means of the musical ladder on the blackboard, in the same way that the dulcimer tunes are learnt. For revision the children enjoy pointing out a song for the rest to recognize.

Another experience which appeals is for the children to sing the song while a descant is played on the piano. The dulcimer may sometimes give help in sustaining

the melody, but the children soon prefer to hold their own without any support beyond the blackboard. This is not easy; *Number Songs* are more suitable for children over seven years of age. They form a good introduction to part singing, for each has a descant as well as the usual pianoforte accompaniment.

When the children are ready for them, these songs can be a valuable means of developing a sense of musical direction.

Number songs are distinctly limited from the melodic standpoint, they can be regarded as exercises ; but the children enter into them with zest, because each gives opportunity for leadership, discovery and dramatization.

The introduction of a song to quite young children, as described on page 73, is a very simple matter. This manner of song introduction can still be used when children are six years old if they have had little previous training, but it soon proves too simple and inadequate. The children are ready to show more initiative. Words and music are no longer inseparable, each has its own appeal. The joining together of both can give opportunity for delightful experiences now that the creative impulse desires outlet.

This desire can be satisfied in various ways. The children can listen while the words of a new song are given to them, and can decide what the music will be like. On another occasion the music can be played and they will suggest words that would be suitable.

When the mood takes them they like to decide what their next song should be about, and also what sort of music should be written for it. Though this twofold suggestion of words and music comes rarely, it can be a real inspiration to the teacher.

The great thing is to gain the children's interest so that each child in the class is ready and eager to learn the new song. This should be done as simply and in as direct a way as possible. Here, as everywhere, padding of any kind is not only unnecessary but undesirable. The fact that a new song is to be learnt always arouses interest, and with a little experience the teacher can soon realize the special form of initiation which will be most suitable. Here are a few examples which may help.

When the words of a song are given, apart from their musical setting, it is better for the verse to be read rather than said from memory. A book, or printed page, at this stage appeals to children ; it lends more importance to the song. The added value of seeing something in print is something I have proved again and again, with children of six years of age and over.

On one occasion two poems were read from a little book of verse by Rose Fyleman. These were " The Pillar Box " and " Singing Time." The first was enjoyed, but the second immediately held the children's enthusiastic interest and they decided that it would make a lovely song. The words of " Singing Time " have already been quoted earlier in this book (page 21). As music had not then been written for it and a friend was ready to undertake it, the children were told they could decide what sort of music they would like, and I would tell my friend.

Everyone agreed that the music would end by being wideawake ; they also decided that it would not go quickly because the child was not running about but was still in bed. Influence was needed on my part before they decided that the music should start by being sleepy. The children, however, really did show initiative as well as active interest. Ideas came from them just as much as from myself ; these were passed

on to the friend who had undertaken to write the music.

The next week the song appeared, and the children were full of eagerness to know what it would be like. They listened intently while the music was played. First it sounded very quiet, then suddenly it became wideawake. The children decided that it was " just right." They loved the song and felt that it belonged to them, as indeed it did. Some weeks later (it may even have been months), just before the lesson, a child happened to be standing alone, I asked him which song he liked best. He replied immediately : " ' Poke out yer 'ead,' miss." (The real words were the third line of " Singing Time " : " I poke out my head ! ")

That happened many years ago, but it made me realize how greatly it appealed to children to have a song written for them in which they could share beforehand by deciding what the music should be like.

When two poems are read, although one is nearly always chosen in preference to the other, the children are not usually satisfied until both have been made into songs. When the words of a completed song are introduced the children are very keen to think about the right setting and then to find out whether their thoughts are like the real music.

Movement and mood are usually the first considerations, but the melodic element also enters to a certain extent.

After listening to the first half of the verse about " The Three Bears," the children always decide that the music should be strong for the father bear and " little and weak " for the baby bear. They know by this time that gentle and little music is high up and strong music is low down, and are delighted when they are told that they are quite right, for the part about father bear starts on the bottom step and about baby

bear on the top step of the musical ladder. The children decide that as mother bear comes in between, the music for her will probably come about the middle of the scale. This is also found to be correct, and a star is added to the musical ladder on the blackboard against the bottom, top and fifth steps in readiness for tuning-up. In regard to speed, they decide that the music will not go quickly because there is no need for it to do so.

The melody is then played on the piano and followed with keen interest. It is again played, with full accompaniment this time, and the general verdict is that the music sounds strong for father bear, and quite little for baby bear, even when it is played with both hands.

Voice tuning comes next on the notes for father, mother and baby bear, and the first half of the song is sung and then the second half. Even at the first lesson the children may discover the repetition in the tune, when father, then mother bear, says, " Who's been sitting in my chair ? " The children find that the music would go too high if baby bear had the same little tune, so it goes up one step from home and then down.

The second half of the tune is looked upon as " very easy " and is memorized at once. It can therefore be tapped on the blackboard by the children. It takes time for the whole of the melody line to be followed, this should be done only if the children want to learn it from memory.

" The Three Bears " is an ideal band song, with drums, tambourines, and triangles, for father, mother and baby respectively. Three-group expression, however, is not confined to the band : it is also popular in the singing lesson. For this the class is divided into three equal groups, under a succession of conductors, while the teacher plays the piano part.

The children no longer need support in the singing ; instead, they enjoy the pianoforte accompaniment. This is noticeably the case with seven-year-olds.

The piano has now come into its own, They are ready now to listen to a new song played on the piano and to decide what the words are likely to be about.

" The Donkey's Song " is good for this purpose. Almost as soon as the piano music starts the children begin tapping the beat with their feet, or marking time if they happen to be standing. Long before the music ends it is declared to be a march. It is interesting for them to find that the march concerns animals, not people. Curiosity is now at its height and the words are seized rather than listened to and are very quickly memorized. The order of vegetables carried by the donkeys is also remembered :

" Laden with turnips and onions and beans,
And carrots for the boys and girls who don't like greens." (See " Tramp, tramp," page 173.)

Altogether it is a most satisfactory song, but to be complete it must be marched. For adults the song is full of humour, but not for children.

Rhythmic expression is still enjoyed, but as the children get older it is better for them either to sing or to dramatize a song, but not to do both together. The children forming the ring become the singers while those within the circle interpret the singing through movement. There are still some songs, however, in which singing and doing are inseparable. " I hear Thunder " is one, " Jack-in-the-Box " is another.

If introduction is needed to " I hear Thunder," either words or music can be given first ; each is equally suitable and always calls forth suggestions of a helpful nature.

" Jack-in-the-Box " is less obvious. But directly " In-out — in-out " is heard, remarks are forthcoming. Perhaps the best introduction to this song is through the words. At first Jack is inside his box impatiently waiting " as still as he can," then suddenly " out he pops ! " After this he continues to pop " in-out," until he is fastened inside his box again. The children say that the music will go up, then down, at " in-out," because Jack does that. But first it will sound quiet and low down while he is waiting to get out. When the music is heard they find that their observations are true, but although it starts quietly there is a quiver in the music which shows impatience to get out. This song cannot be sung adequately without everyone becoming a Jack-in-the-box. Although stimulating it ends quietly, then in imagination the lid of the box is fastened, and heads are all ducked down.

Another song which holds attention and calls forth active response is " Aiken Drum." This simply cannot be sung staying in one's place ! The same applies to " The Wandering Tailor " ; in fact, this song was written on the same principle as the famous " Aiken Drum." It is in rondo form, so starts with the chorus :

" A tailor went a journey,
And as he walked along,
He warbled and he whistled
A cheery little song."

At each stopping place he has to mend something ; shoe, socks, coat and finally hat. Verse 1 states that :

" When he came to Brighton
He had to mend his shoe ;
He soled and heeled and hammered it,
Until it looked quite new."

In this song the interest obviously lies in the various occupations of the tailor at each place he visits. The music is pronounced to be jolly. At first it seems funny that it should begin with the chorus, but the reason for this is made clear by the words.

During the chorus the children walk from one place to the next and during each verse they are busy mending whichever garment requires attention, until the song ends with " And that's the end of that ! "

" Gnomes and Fairies " is another song in which dramatization is required but it is better for about half the children to form a circle as singers, while the rest play out the story. A simple way to teach the song is to take the chorus first, which consists of " Tra-la-la-la . . ." as an accompaniment to dancing. The teacher then sings each verse and everyone joins in the chorus.

The children do not at first realize that the same tune comes again and again, for in the second verse the gnomes try to dance but " only trip and fall." But they soon discover that the same music goes slowly for the gnomes and quickly for verse 1 when the fairies are dancing. They like to find that in the last verse the gnomes tap on the floor and keep time while the fairies dance.

Fairy songs appeal at this stage, especially when contrast enters as in the case of the gnomes, and gives scope for the activities of boys as distinct from girls. If the song concerns fairies only, the boys can be the chorus and the girls the dancers. This proves very satisfactory in the Swedish song " Dance, Little Maiden." This is always a favourite song and gives scope for interpretation. Another song which they enjoy at this stage is " Bye bye, baby, baby go to bye bye." It also is a Swedish melody and although the children have outgrown it for rhythmic expression through

active movement, they find it very appealing and nearly always want to include it when they pretend to play violins. (See page 160.)

Sometimes when the children are in a very communicative mood they will suggest words for a song. On one occasion Maisie wanted a song about a fairy dancing all alone and feeling quite lonely, and then other fairies coming and dancing with her, so that she felt quite happy again. Something was jotted down at the moment, but it was some time later that " A Dancing Song " was written. The words are very simple but they are the outcome of Maisie's wish—

" A fairy went a-dancing,
Went dancing all alone,
Then other fairies danced with her
Until they all went home."

The dancing music then continues without words, so that the children really do have time to dance before the song ends.

The well-known song " Away in a Manger " gives real delight as well as restfulness, the children like to picture the scene. In the first verse, Baby Jesus is asleep, so of course the music has to be very quiet. But after that " The cattle are lowing and Baby awakes," so the music becomes awake. The last verse is sung very clearly so that every word is heard as a real message.

Children certainly love to be asked to share in the words or music of a song.

Sometimes the title is enough to excite their imagination. At another time the words can be given for them to suggest a title. It is interesting for the teacher, looking through songs, to consider not only which will be suitable but in which way those

chosen will appeal to the children. A special form of introduction usually suggests itself, once the choice has been made.

It is the introduction which gains the interest of the children and gives each song character and life. The words are then listened to with marked interest and the music is also followed with care, for by now the sense of musical direction is rapidly developing.

Each song is learnt from memory. The words become known almost at once provided that interest has been aroused.

It is quite helpful for two songs to be given to the children to choose which they would like to learn, but the teacher must be careful that both songs she suggests are well worth teaching. At the age of six the children nearly always want both. Few, if any, show preference. This usually results in both songs being taught, for both have been chosen. Later on, when the children's powers of observation and choice are more developed, individual initiative is shown. When definite preference is stated some are even ready to give reasons for their choice. This naturally applies to seven- rather than to six-year-olds.

Nursery rhymes are already so well known to the children that they are not regarded as new songs. Yet the children soon find that though they have learned the tune they do not know where to find it on the musical ladder.

Learning a tune from memory has already been referred to in connection with dulcimer playing (see page 135), but a number of songs are beyond the octave compass. Further lines can always be added to the blackboard picture and any simple song can be taught by this means, while the class responds by raising or lowering the hands according to the rise and fall of the music.

Nursery rhymes, as I have already said, are an inheritance passed on to children by parents and teachers, generation after generation. Words and music are traditional, and new musical renderings should not be taught, in any case before the original melodies are known.

Recently a teacher came to me with real concern. She had started a percussion band with a class of six-year-olds and was taking some nursery rhymes with them. But the teacher in charge of the next class asked her to stop teaching nursery rhymes because her eight-year-olds were learning Sir Richard Terry's arrangements and if they heard the other tunes they would get muddled.

This was a real problem, for Sir Richard Terry's settings are delightful and to my mind form an exception to the general rule. But children from the age of three should be brought up on the traditional melodies, not on Terry's or anybody else's, and should become thoroughly familiar with them. Then when they are eight years of age or thereabouts, they can be introduced to the delights of the Terry settings which are distinctly more advanced and of which quite a number are likely to be unknown. In this way they are not deprived of their heritage.

But to return to teaching tunes from the blackboard. This should never be forced, but if it is taken only at the wish of the class, it will be found that as the children get older they become more and more eager to learn tunes from memory, even if they cannot be played on the dulcimer. Teaching from the blackboard is valuable because it leads directly to sight-reading and consequent memorization in staff-notation. This, after sufficient preparation, can become the most joyous achievement of all.

The great difference between teaching songs to children under and over six years of age is that with

the younger ones, as has been realized, the melody is largely a matter of gradual and unconscious absorption, with the older ones, it is conscious realization. This applies especially to those who have had sufficient previous rhythmic training to have outgrown that once predominant appeal connected with songs. We will take this for granted.

We will also take for granted that a sense of tonality has been established through games, stories and the realization of "Home" as applied to music. "Voice tuning" is also invaluable; not only does it lay the foundations for pitch differentiation but it gives the children their musical bearings for every song they sing. For example, it is an easy matter to know where the tune starts for each part of "The Three Bears," for the tuning for this song concentrates upon lines 1, 5 and 8. These apply to father, mother and baby bear respectively, and each is starred on the blackboard ladder as a reminder.

As soon as the children are familiar with the words, a general idea of the tune is gained. After that it is quite interesting for everyone to listen quietly while the tune is played on the piano, and then for half the class to hum the tune while the rest listen. The listeners then become the singers in their turn. There is usually one part of the tune which requires special care, and the children soon realize which part it is. At the next lesson the teaching of the song may be started at the weak spot so that this is strengthened before the song is taken all through.

Group singing is distinctly helpful during the learning stage as well as in song revision. It follows the same plan as in the percussion band in which each group in turn expresses the melody pattern. For six-year-olds three groups are usually enough. These should be equal in number. It is quite delightful when the

song is carried on by group after group, and ends with massed singing. "The Three Bears" is a good example, for after each bear in turn has said, "Who's been sitting in my chair?" comes the massed declaration "*You've* been sitting in my chair!"

Group singing is under the leadership of child-conductors, leaving the teacher free to play the piano.

While melodic accuracy is a chief concern, clearness of speech also requires careful consideration. Although any set form of diction is undesirable at this early stage, the children all realize that singing is giving a message in song, and that every word should be clearly heard.

It usually follows that if a teacher uses her lips freely and sings naturally the children will do likewise. If attention is drawn to the pronunciation of the words and they are divorced for this purpose from the tune, the spirit of the song is frequently lost. But the children enjoy being divided into listeners and singers, while each group in turn becomes the audience and has to listen to know if every word of the song can be heard. The teacher should be at the piano for these tests to sustain the flow of the music.

The piano plays an important part in the musical development of the children at this stage. It is really enjoyed and appreciated, especially if they have hitherto been accustomed to the teacher's voice, and have not come to look upon the piano as something to be taken for granted.

Singing is now no longer adequate without some form of instrumental accompaniment. The dulcimer is not sufficient for the children now want to play it themselves. The piano therefore requires special attention.

When playing a new song to the children, especially if it is for them to decide the character of the words,

any contrast in mood should be brought out clearly. For example, in " I wake in the morning early " the music will be hushed and the damper pedal used; then suddenly the music will change and become purposeful at " I poke out my head " and there is an undercurrent of activity.

" I hear Thunder " is a good example of tonal contrast; the thunder can be almost realistic, with a sudden change to lightness for the gentle patter of the raindrops.

This contrast of sound, mood, or tone, cannot be brought out to the same extent when the children are singing. The accompaniment needs to be modified in order to balance the children's voices. It should never be played more loudly than they can sing. Loud or heavy playing encourages shouting, and over-stimulates. Tone contrast in strong passages will still be emphasized though in modified form. Quiet passages can become the merest whisper.

The right hand brings out the melody clearly. Six-year-olds still need the tune in the pianoforte accompaniment; their melodic sense is not yet sufficiently established to do without its aid.

Some children can sing in perfect tune, but for class singing, melody from the piano is still desirable. It is when they can read at sight that they no longer need or even wish for the tune to be incorporated into the accompaniment. Children's voices begin to show marked and ever-increasing melodic independence from the age of seven upwards.

Another point about piano playing is that the bass should be kept subdued. As the children's voices increase in volume and melodic assurance, the left hand correspondingly becomes stronger and gives more harmonic support. A teacher who is sensitive, soon realizes the need for balance and unconsciously gives

just the right amount of support to the children's voices.

A song may be said to go through four different processes before it is known. First it is introduced to the children. They sing it with the help of the teacher (though this in course of time becomes unnecessary). They then sing the song with the help of the piano but without any further aid from the teacher. A song is finally pronounced to be learnt when it is sung entirely unaccompanied. It is then that the children have made it their own possession.

The older the children, the more thoroughly a song can be taught. Revision still has its place, but it does not play such a large part as with young children.

Although *song revision* is not so essential at this stage as for children at the beginning of their musical development, yet it is enjoyed and is of considerable value. Less and less support is required from the teacher, for the children are showing greater power of leadership.

The usual custom is for each leader to take the teacher's place while she stays at the piano.

When the piano is not required, teacher and child-leader can still face the class together. Sometimes this is necessary in order to establish confidence, but the teacher soon realizes when her personal support is no longer needed.

Revision becomes more and more of a testing nature, and each test can start very simply and can be made more difficult according to the development of the children's powers.

Varied tests will now be given based upon experiences with children of six to seven years of age. Each form of song expression will have a special name, which has usually been given to it by the children.

Song Tapping is helpful for focussing attention

upon the pattern of the song and upon the alternations of movement and repose.

When a song is tapped, the children think of it as singing the words with their hands. For this the right hand taps upon the upraised palm of the left, with flat fingertips and loose wrist. This makes a gentle and articulate sound, and is possible even with a large class. The procedure is as follows :—

The leader chooses two songs, mentioning each by name, for example :—" Baa, Baa, Black Sheep " and " I hear Thunder." Both songs are tapped by everyone, after which one or the other will be tapped by the leader. Anyone may join in as soon as the song is recognized. After the tapping test the song is sung by everyone.

Three songs can be taken in the same way but very soon the preliminary tapping can be left out. The names of three, or even more, songs are mentioned by the leader, and one of them is then tapped out for general recognition. If the teacher helps there is no need to mention the names beforehand. After a little experience the children are very quick in fitting a pattern to a song. It is safer for each leader to be chosen by the teacher, for alertness is essential and a practical child makes the best tapper.

It is not wise to suggest that the first to discover the song can be the next leader, for the children in their eagerness will start immediately the leader has begun, in order to be the first in the field. This applies not only to tapping but to every form of test. Any feeling of hurry in achievement should be checked at the outset. In fact it is often well for the first half of the test to be given before anyone joins in.

Hand Pictures are not pictures in the ordinary sense. Everyone stands, and each song is expressed by hands rising and falling according to the progress

of the tune. The position of "Home" is first made clear; this will be either low down, high up or at shoulder-level.

There is a feeling of real satisfaction when first one child then another is able to make a song known to the rest of the class entirely by single hand movements.

This is a favourite form of revision. Help will at first be required from the teacher, but it becomes much more enjoyable when, instead of joining in with the leader, the teacher can be at the piano, and play the tune. This she can do as soon as a sufficient number of the children show that they have recognized it. If a dulcimer is played instead of the piano, a two-octave instrument is required, for after each test the song is sung with voices as well as hands and the tune must be played in the right key.

In *dulcimer tests*, based entirely upon the music of the instrument, the playing should be done by the teacher. Even if the children are able to play on the dulcimer it takes too long for the leader to think of the song and then to play. Experience has proved that children often think they can play a piece before they have learned it. Also the competition is too great, every child wants to play and this produces a spirit of restlessness in the class.

It is good for the children to listen while their songs are being played by the teacher. When she plays fresh music they often discover in this way a new tune that they would like to learn. Meanwhile the test is to recognize each song and give its title. Even this is soon recognized so rapidly that a fragment has to be chosen from the middle. This is more difficult, but the children's ears become very alert and quick.

For fragments, a single-octave dulcimer suffices, but for longer tests it is rather limited. The piano, however, does not prove nearly so interesting, perhaps

because the little instrument is now associated with the children in an intimate way.

After the recognition of each tune or fragment, the song is sung by everyone. If the test has been given in another key, because of dulcimer limitations, the class will be told this. Another " Home " is then given to which voices are tuned before singing is attempted.

Blackboard pointing is helpful when only a short time can be given to revision, as it only concerns dulcimer pieces which have already been memorized.

Each leader points out a song on the eight-step ladder on the blackboard. The watchers join in with their voices and hands, both or either, as soon as the song is recognized.

Humming is useful. With children under six the teacher hums a song for recognition, but now that they are older the children can do this themselves. Sometimes another child is asked to join as a helper and this is better, as a single voice is gentle and sometimes difficult to follow. Even at this stage, vocal tests should not be given to the exclusion of rhythmic activity.

Melodic tests can be made very interesting by means of imaginary *violin playing*. Each child holds his imaginary instrument; while the left arm is bent and well tucked into the body, the right hand draws the invisible bow to and fro according to the rhythm of the song. Although the bowing should be free, care must be taken that the wrist is raised for the upward and lowered for the downward movements. A melody starting on the strong beat will be started with a downward movement, and on the weak with an upward sweep of the arm. The " Cradle Song " mentioned on page 150 is a simple and straightforward tune for the children to play. The " Blue Bells of Scotland " is another favourite. The melody is hummed gently

in conjunction with the playing, and the teacher usually joins with the playing, and gives her support this way instead of at the piano.

Although the choice of songs is limited, the children soon discover that a number of their songs are gentle and slow, and are " just right to play " on the violin.

Sometimes a list is written on the blackboard, at other times each leader simply chooses a special song.

Violin playing always has a restful influence, it is also an aid to conducting; for during the imaginary bowing there comes an instinctive response to rhythm and to the movement and mood of the music.

Conducting, although mainly associated with the percussion band, can also be an interesting and absorbing means of song revision. The test is twofold, each leader conducts a song silently for the rest to recognize. When that is satisfactorily achieved the child conducts the groups while they sing.

For conducting, the class is divided beforehand into three groups. These are the same as in band formation, except that they are equal in numbers.

Although no limitation is made in choice, it is found that most conducting tests consist of band songs. It is usually easy to find out which song is being conducted because, in addition to the hand movements, each group is brought in according to band interpretation.

The children think of this form of revision as " singing inside themselves." In addition to its rhythmic value this test gives emotional outlet. The teacher can at once tell which leaders are able to enter into and interpret the mood of the song. This is also revealed in the way the children respond in their singing.

Some conductors really do conduct while others still rely upon the piano.

Keeping the kettle boiling lives up to its name. Each child in the circle or group chooses a song, and it is immediately sung by everyone. After that another is chosen as quickly as possible, and so on.

It is a test in alertness, for quick response is essential. Some children cannot make up their minds ; and when this happens they can let someone else choose for them. It is noticeable that this seldom occurs more than once, and it is usually a newcomer who is at a loss. The child is smiled upon just the same and is not made to feel uncomfortable. There are other ways of drawing out a timid child, such as a teacher going up to him and giving him the choice of two well-known songs.

Sometimes the children are chosen from those who raise their hands, or the teacher may stand in the centre of the ring and point to one after another. A list of songs may even be written on the blackboard according to the children's instructions, and each leader will point to his favourite in the list. But this suggests a concert and will come later under that heading.

Every now and again an urge comes to the children to sing *solos*. A child may say, " I want to sing all by myself." This wish usually spreads and can be a useful form of song revision. But the wish must be spontaneous and come from the children. If the suggestion is made by the teacher it is apt to arouse self-consciousness which results in showing off or timidity.

It is delightful to listen to a small child singing a favourite song, entirely without self-consciousness. If nervousness should appear it is easy for the teacher to join in without remark. A series of solos is not good, each song should be repeated by the whole class before passing on to another.

A short while ago a sturdy six-year-old chose as his song " The Big Bad Wolf," and added, " I can sing it very loudly." He carried out his promise and showed a clear sense of melody which was very helpful. The song was not known by the rest of the group so he proved a good leader when everyone tried to join in at the repetition.

Keeping the kettle boiling becomes a very jolly sing-song, especially towards the end of the term when a number of songs have been learnt, in the band practices as well as in the singing class. Solos and massed singing can be taken in this way, provided that the desire comes spontaneously from the children. But a *concert* always proves to be the most thrilling event.

It must be explained that a concert during a singing class is not a public affair. But the whole of the lesson period needs to be given up to it.

The first thing the children do is to make out the programme. Each song learnt during the term is recalled and written on the blackboard. If they are too few, other forms of musical activity can be added such as pitch games, and rhythmic movement, but band items are not usually included owing to lack of time. In a large class the children can be divided into the same number of groups as there are items; or into half the number so that each group can be given two items to perform.

The proceedings need not follow the order in which the items have been given. A group of songs can be taken, then some more active form of expression. Contrast should always be aimed at, but what is done should be done promptly, otherwise one or more children or groups may be left out. It may take ten minutes for the programme to be drawn up and only twenty minutes may be left for the performance.

There is seldom room for encores and though clapping is helpful it should not last long.

These little impromptu concerts are a good preparation for functions of a more public character. There is not a trace of nervousness in the singing, dancing, or other forms of musical expression. The children thoroughly enjoy both taking part themselves and also listening to and watching their companions. Such concerts come very suitably at the end of the term.

SUMMARY

THE aim of this book has been to trace the melodic development of children up to seven years of age and to show that their musical experience should as far as possible be linked with their own lives, until in due course they are ready to enter into the life of music. My conviction is that when music has entered into their experiences and been intimately connected with their activities and interests, it becomes part of their lives. It also becomes a necessary means of expression, both physical and emotional.

The emphasis is therefore on growth rather than training. The growth is that of nature itself. At first it is inward, unseen and for the most part unconscious, like the roots which spread downwards.

Roots firmly established make for strong upward growth which gives promise of flowers and fruit.

In the musical education of children, the roots correspond to the fulfilment of the rhythmic urge. When that has received adequate nourishment, the growth goes upwards and outwards, melody evolving naturally from rhythm.

The next stage is the intellectual response. In this the language of music holds the child's interest, with its signs, symbols and its unique mode of literary expression.

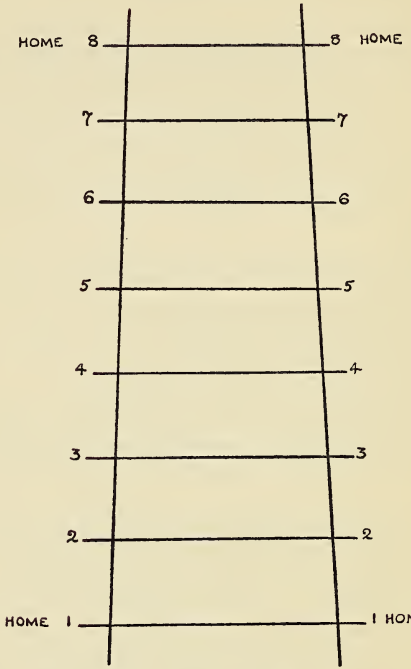
The combined joys of discovery and possession are now therefore definitely on the intellectual plane. The imaginative stage is apparently outgrown, the child lives in the world of reality and facts claim his wholehearted response. This becomes apparent at about the age of eight, as the child passes to the Junior School.

Music hitherto has entered into the life of the child, the child is now ready and eager to enter into the life of music. This book brings us to the threshold of this life.

APPENDIX

Blackboard Representation of Dulcimer

Key C Major



The lines in the above diagram are equidistant, although from 3—4 and 6—7 really represent semitones. This is done purposely because the children are not yet ready to understand semitones.

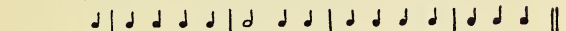
Blackboard Illustration of Music Talk

Singing versus Talking

SUGGESTED WORDS

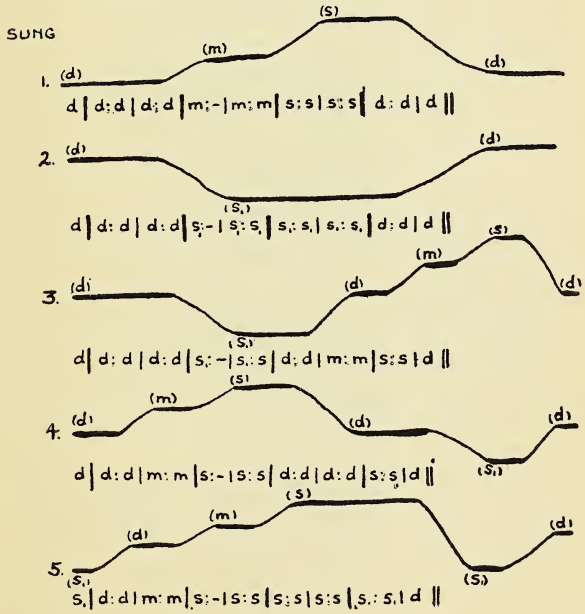
"Tomorrow will be 'Friday',
I hope you'll have a happy day."

PATTERN



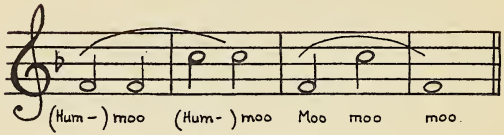
SPOKEN

SUNG


1. (d) (m) (S) (d)
d | d: d | d: d | m: - | m: m | s: s | s: s | d: d | d ||
2. (d) (S,) (d)
d | d: d | d: d | s,: - | s,: s, | s,: s, | s,: s, | d: d | d ||
3. (d) (S,) (d) (m) (S) (d)
d | d: d | d: d | s,: - | s,: s | d: d | m: m | s: s | d ||
4. (d) (m) (S) (d) (S,) (d)
d | d: d | m: m | s: - | s: s | d: d | d: d | s: s | d ||
5. (S,) (d) (m) (S) (S,) (d)
s, | d: d | m: m | s: - | s: s | s: s | s: s | s,: s, | d ||

Voice Tuning

Example 1 5 1



Some Song Examples

1 5 1	Twinkle, Twinkle, Little Star. Lavender's Blue.
1 5 8 1	Baa, Baa, Black Sheep. The Three Bears.
3 5 1	Now the Day is Over.
3 5 8 1	Hickory, Dickory, Dock.
3 5 8	Humpty Dumpty.
8 5 3	Sing a Song of Sixpence.
1 4 1	Pease Pudding Hot
1 5_1 3 1	Ding Dong Bell.
5 5_1 1	Hot Cross Buns.
5 5_1 1	Mary, Mary, Quite Contrary.
5_1 1 5 3	As I went up an Apple Tree.
5_1 1 3 6 1	A Tailor went a Journey.

DIRECTION TESTS.

To be played by teacher on a single-octave dulcimer.

SET. 1. Key F major. Five-note compass.

Children's response limited to " Home, up, down, same or home."

2-pulse ... | FG | AG | AG | F – ‖ | FG | AB♭ | AG | F – ‖ | FG | AA | GG | F – ‖
3-pulse ... | FGA | GAB♭ | B♭AG | F – – ‖ | FGA | B♭CC | B♭AG | F – – ‖
4-pulse ... | FGAB♭ | CB♭AG | AB♭AG | F – – – ‖ | FFGG | AB♭C – | CCB♭B♭ | AGF – ‖

SET 2. Key F. Add " jump home " when desired.

2-pulse ... | FG | AB♭ | CC | F – ‖ | FG | AA | B♭C | F – ‖ | FG | AF | GG | F – ‖
3-pulse ... | FFG | AAB♭ | CFG | F – –‖ | FGA | GFG | AB♭C | F – – ‖
4-pulse ... | FGFG | AFG – | FGAB♭ | AGF – ‖ | FGFG | AB♭C – | CB♭AG | AGF – ‖

SET 3. Key C major. Eight-note compass.

2-pulse ... | CD | EF | GG | C – ‖ | C¹C¹ | BA | GG | C¹ – ‖ | C¹B | AG | CD | C – ‖
3-pulse ... | CDE | DEF | GC¹C¹ | C – – ‖ | C¹BC¹ | BAG | FED | C – – ‖
4-pulse ... | CC¹BA | GCCD | EFGG | C – – – ‖ | CCDC | C¹BAG | C¹CDE | CDC – ‖

SET 4. Key F. Five- to Eight-note compass.

2-pulse ... | FG | FE_1 | D_1C_1 | F – ‖ | FE_1 | D_1C_1 | D_1E_1 | F – ‖ | FE_1 | FG | AG | F – ‖
3-pulse ... | FE_1D_1 | $C_1D_1E_1$ | FGG | F – –‖ | FGA | GFE_1 | $D_1D_1C_1$ | F – – ‖
4-pulse ... | FGAB♭ | CFG – | FE_1FE_1 | D_1C_1F – ‖ | FGAG | AB♭C – | $FE_1D_1C_1$ | FGF – ‖

SET 5. Key F. Add " jump " from half-way landing to basement, or the reverse.

2-pulse ... | FG | AB♭ | CC | F – ‖ | FE_1 | D_1C_1 | FC_1 | F– ‖ | CC_1 | FG | FE_1 | F – ‖
3-pulse ... | FGA | B♭AG | FCC | F – – ‖ | FE_1F | GAB♭ | ACC | F – – ‖
4-pulse ... | $CC_1D_1E_1$ | FFG – | $CC_1CB♭$ | AGF – ‖ | $C_1CB♭C$ | B♭AG – | $FE_1D_1E_1$ | FC_1F – ‖

TONIC SOL-FA EXERCISES

A. Doh to Soh.

I ...	d : d Sticks go	d : r | m : f doh up up up	s : – | s : s soh ; sticks go	s : f | m : r soh down down down	d :– doh.
II ...	: d : d Sticks go	d : r : d doh up doh	r : m : f up up up	s : s : s soh soh soh	d doh.

Upper Doh to Lower Soh

III ...	d : d Sticks go	d : t_1 | l_1 : s_1 doh down down soh	l_1 : l_1 | s_1 : – up same soh,	d : t_1 | l_1 : s_1 doh down | down soh	d :– doh.
IV ...	d : d Sticks go	d : t_1 : l_1 doh down down	s_1 : l_1 : t_1 soh up up	d : s_1 : s_1 doh soh soh	d doh.

B.

I ...	d : r | d : r Doh up doh up	m : f | s : – up up soh ;	s : d | s : f soh doh soh down	m : r | d : – down down doh.
II ...	d : r : m Doh up up	r : m : f down up up	s : s : s soh soh soh	d : – : – doh.
III ...	d : t_1 | d : t_1 Doh down doh down	l_1 : l_1 | s_1 : – down same soh,	d : t_1 | d : t_1 doh down doh down	l_1 : s_1 | d : – down soh doh.
IV ...	d : t_1 : d Doh down doh	t_1 : l_1 : s_1 down down soh,	s_1 : d : t_1 soh doh down	d : – : – doh.

C.

I ...	d : d | s : s Twin-kle Twin-kle	d : d | s : s doh doh soh soh,	s : f | m : r soh down down down	s : s | d : – soh soh doh.
II ...	d : s : s Lav-en-der's	s : – : – blue ;	d : s : s doh soh soh	s : – : – soh ;
	s : f : m soh down down	f : m : r up down down	d : s : s doh soh soh	d : – : – doh.
III ...	d : s_1 | d : – Ding dong bell,	d : s_1 | d : – doh soh doh,	d : t_1 | l_1 : s_1 doh down down soh	s_1 : s_1 | d : – soh soh doh.
IV ...	s_1 : d : d Pus-sy cat,	s_1 : d : d soh doh doh	t_1 : l_1 : s_1 down down soh	d : – : – doh.

Dulcimer Pieces

Suitable for Single-octave Dulcimer. C—c, 13-note compass.

KEY C MAJOR

Twinkle, Twinkle, Little Star.
Now the Day is Over.
The Farmhouse.
The Farmer.
Paul's Steeple.
Baa, Baa, Black Sheep.
Lavender's Blue.
Cradle Song.
Bluebells and Harebells.
Hickory, Dickory, Dock.

KEY F MAJOR

Pease Pudding Hot.
Hot Cross Buns.
Cradle Song.
Blowing Bubbles.
Good King Wenceslas.
Number Songs. (One to Five.)

KEYS C AND F.

Miniature Suites:

French (F)	German (F)
Dutch (F)	Danish (C)
British (F)	Swedish (C)

Dulcimer Cards:

Set 3. Nursery Melodies (C).
Set 5. Nursery Rhymes (F).
Set 7. Descants (C and F).

Index of Titles and First Lines
Including Titles of Books

A fairy went a-dancing (Series G. No. 11) . . . *Loose Leaf Music*
A fat little frog all by himself . *Animal Songs*
A little dog with frisky feet . *The Elephant*
As I went up an apple tree . *The Kiddies' Book*
A tailor went a journey (Series G. No. 16) . . . *Loose Leaf Music*
Away in a Manger . . *Songtime*
Baa, Baa, Black Sheep . *The Oxford Nursery Song Book*
Bells go ringing . . . *Bell Songs*
Blowing Bubbles . . *Sixty Songs for Little Children*
Bluebells have a fairy bell . *Bell Songs*
Bye bye, bye bye, baby go to bye bye . . . . . *The Children's Sing-Song from Sweden. Vol. I.*
Cradle Song. . . . *Sixty Songs for Little Children*
Dance, Little Maiden . . *The Children's Sing-Song from Sweden*
Farmer, The . . . *Scenes at a Farm*
Farmhouse, The . . . *Scenes at a Farm*
Hickory, Dickory, Dock . *The Oxford Nursery Song Book*
Hot Cross Buns . . . *The Oxford Nursery Song Book*
(Hum hum hum) one one one . *Number Songs*
Humpty Dumpty . . . *The Oxford Nursery Song Book*

I HEAR THUNDER (G.6)	*Loose Leaf Music*
I wake in the morning early	*Loose Leaf Music*
JACK AND JILL	*The Oxford Nursery Song Book*
JACK-IN-THE-BOX (G.8)	*Loose Leaf Music*
LAVENDER'S BLUE	*The Oxford Nursery Song Book*
LITTLE MISS MUFFET	*The Oxford Nursery Song Book*
LUCY LOCKET	*The Oxford Nursery Song Book*
NOW THE DAY IS OVER	*Dulcimer Cards*
One, one, two, how are you ?	*Number Songs*
Our engine's hitched, the signal's down	*Pitch Games*
PEASE PUDDING HOT	*The Oxford Nursery Song Book*
PLAYMATES	*Sixty Songs for Little Children*
POLLY PUT THE KETTLE ON	*The Oxford Nursery Song Book*
SING A SONG OF SIXPENCE	*The Oxford Nursery Song Book*
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There was a little cat (H. 16)	*Loose Leaf Music*
This is the way we march along (A.7)	*Loose Leaf Music*
THREE BEARS, THE (H. 8)	*Loose Leaf Music*
Tick-tock, tick-tock, says the clock	*Daytime Songs*
Tramp, tramp, tramp, tramp	*Little Dog Dinkie*
TWINKLE, TWINKLE, LITTLE STAR	*The Oxford Nursery Song Book*

SNOWFLAKES . . .	*Miniature Series for Teachers of young children*
Up down, up down . .	*Daytime Songs*
We can go up high . .	*Pitch Games*
What do trains do ? . .	*Pitch Games*
When fairies go a-dancing (E.3)	*Loose Leaf Music*
When we walk (G.3) . .	*Loose Leaf Music*

SOURCES OF MUSIC PUBLICATIONS

**The Oxford Nursery Song Book* 111 Traditional Songs, collected and arranged by P. C. Buck.	Oxford University Press, 36, Soho Sq., Oxford Street, W.1.
The Elephant and His Friends in the Ark. Words and music by L. E. de Rusette	Sir Isaac Pitman and Sons, Ltd., Parker Street, Kingsway, W.C.2
Dulcimer Stories. Stories with music by L. E. de Rusette	Sir Isaac Pitman and Sons, Ltd.
Bell Songs, *Daytime Songs*, *Animal Songs*, *Pitch Games* — Words and music by L. E. de Rusette	J. Curwen and Sons, Ltd., 24, Berners Street, W.1
Little Dog Dinkie. Music by Ruby Copland	J. Curwen and Sons, Ltd.
The Kiddies' Book. Music by T. Richardson, E. Cochran, L. Richardson	J. Curwen and Sons, Ltd.
The Children's Sing-Song from Sweden (Vol. 1). Music by Alice Tegner	Augener, Ltd., 18, Gt. Marlborough Street W.1

* This book is mentioned in preference to others, as it is the latest and fullest collection of Nursery Songs.

Number Songs. Words and music by L. E. de Rusette	J. B. Cramer and Co., Ltd., 139, New Bond Street, W.1
Scenes at a Farm. Music by Walter Carroll	Forsyth Bros. Ltd., 34, Berners Street, W.1
Loose Leaf Music. Edited by L. E. de Rusette	The de Rusette Centre Ltd., 28, Gower Place, W.C.1
Miniature Series for Teachers of Young Children. Edited by Louie E. de Rusette	J. B. Cramer and Co., Ltd., 139, New Bond Street, W.1
Minature Suites for Percussion Band with Single-octave Dulcimer. Arr. by L. E. de Rusette (French, German, Dutch, Swedish, Danish and British)	J. B. Cramer and Co., Ltd.
Dulcimer Cards. Arr. by L. E. de Rusette. Sets 1—7	Walsh Holmes and Co. Ltd., 148, Charing Cross Road, W.C.2
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4—7	The Nursery Rhyme Band Book (L. E. de R.)	,, ,,
4—6	Quainton Book of Marches (Ida M. Cartledge)	,, ,,
3—8	Loose Leaf Music (Series H Band)	de Rusette Centre, Ltd.
5—7	Little Dog Dinkie (R. Copland)	Curwen Edition.
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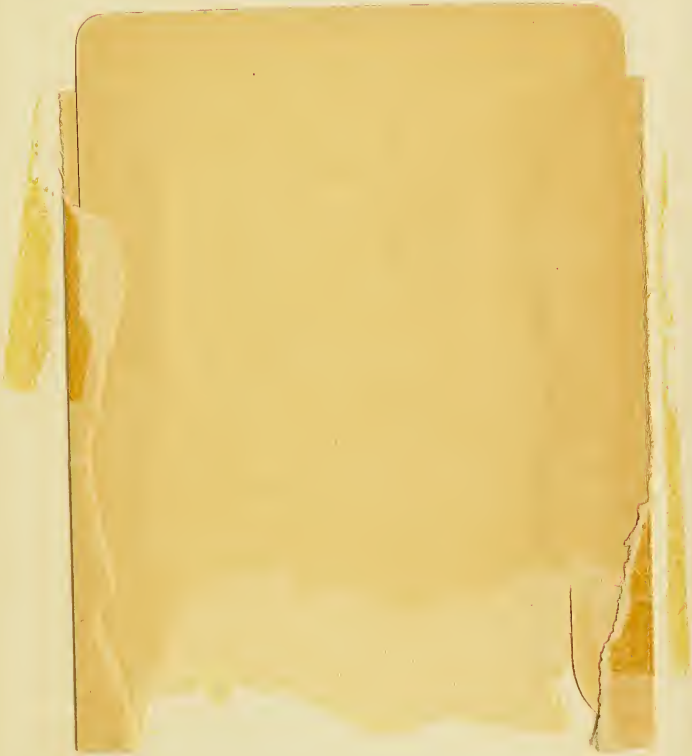

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